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ABSTRACT

This yearbook presents new perspectives and materials on Japan that are engaging, relatively jargon-free, and shaped so that their usefulness in a college classroom is readily apparent. The yearbook represents an example of the potential for genuine scholarship that lies within interdisciplinary studies. Articles are divided among five thematic sections: (1) "Japan Studies and the Arts" ("A Challenge to the Orientalism of Whistler: Hiroshige's Influence on Monet and Van Gogh," Fay Beauchamp; and "Paradigms of Japanese Culture as Reflected through Music and the Related Arts," Stephen R. Fuller); (2) "Inquiry into the Japanese Self" ("The Japanese Self," Sheila Fling; and "Recipe for Self and Soul in Decadent Times: Reflections on the Post-war Japanese Literary Sensibility," Louise Myers Kawada); (3) "Japan Studies and Curriculum" ("An Inquiry Unit on Japan for Undergraduate Methods Students in Elementary Education," Richard B. Speaker, Jr.; and "Infusing Japan Studies into the College Curriculum through Multicultural Literacy Courses," Elizabeth L. Willis); (4) "Japan Studies in International Perspectives" ("Japan and Russia: The Northern Territories Issue in the Post-War Era," Andrew S. Szarka; "Colonial Japan in Micronesia, 1914 to 1944," Dirk Anthony Ballendorf; and "China and Japan: Diverging Paths," Connie Mauney); and (5) "Reports on the Japan Studies Seminar in Japan, 1995" ("Report on the 1995 Seminar in Japan," Richard B. Speaker, Jr.; and "Impressions of a Japan Studies Faculty Development Seminar, Summer, 1995," Louise Myers Kawada). (BT)

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Japan Studies Through The Lenses Of Different Disciplines

First Yearbook of the Japan Studies Association

SO 032 581

Richard B. Speaker, Jr. and Louise Myers Kawada
Editors

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JAPAN STUDIES
THROUGH
THE LENSES
OF
DIFFERENT DISCIPLINES

First Yearbook of the Japan Studies Association

Edited by

Richard B. Speaker, Jr.
University of New Orleans

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Massachusetts College of Art

With the editorial assistance of

Elizabeth L. Willis
University of Southwestern Louisiana

Published by
Japan Studies Association, Inc.

1997

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JAPAN STUDIES THROUGH THE LENSES OF DIFFERENT DISCIPLINES

First Yearbook of the Japan Studies Association

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From the President of JSA

Thanks to the untiring efforts of Dr. Alvin Coox, Head of the Japan Studies Program at San Diego State University, there exists now a fairly large group of Japan Studies enthusiasts in colleges and universities throughout the continental United States and its territories. Almost three hundred have now completed his rigorous Japan Studies Institute in San Diego, some have traveled with him to Japan for Japan On-Site Study Programs, and some have had the good fortune to study with him at a special Japan-Soviet Summit in Sapporo a few years ago.

We represent many different disciplines in many different types of institutions throughout the country. Most of our universities do not have formal Japan Studies programs; therefore, we are attempting in various ways to promote the study of Japan through a variety of means. Many of our institutions are now offering Japanese language courses, some through agreements with organizations such as Exchange: Japan

We are united in our enthusiasm about Japan but, unfortunately, in most cases, are isolated on our campuses in that we have no colleagues who have had our experiences in Japan Studies. Therefore, we have formed this organization, The Japan Studies Association, through which we can share our ideas, disseminate information about further Japan Studies opportunities, and gather together on an annual basis.

Our group is a nucleus which has enormous potential, for we represent American Association of State Colleges and Universities (AASCU) institutions in virtually every state in the united States as well as its territories. Since AASCU institutions are responsible for turning out over 75% of all the college graduates in the United States, we have the potential of affecting more college and university students than any other group of our type.

The contents of this first *yearbook* show the varied interests of our members. I feel certain that, with the support from industry and philanthropic organizations who have an interest in the work that we do, this organization will have a significant impact upon the lives and the futures of a large number of young people throughout out country.

Earl F. Schrock, Jr.
President, Japan Studies Association
Arkansas Tech University
Russellville, Arkansas

From the Editors

This volume, Japan Studies through the Lenses of Different Disciplines: *First Yearbook of the Japan Studies Association* , has been just over a year in development. We wish to thank all of the patient authors who trusted us with their manuscripts and the members of JSA who encouraged us to take on this task. Starting from scratch, it seems, soliciting participation in the Editorial Board, developing editorial standards, mailing manuscripts to reviewers, editing, re-editing, formatting and reformatting, aligning type on the computer, corresponding via e-mail, resetting page numbers as we printed on different qualities of printers, phoning and leaving innumerable messages, discussing the finalization of the manuscripts, we have developed a process and produced a small volume for the Japan Studies Association which presents the best papers from its second annual conference in Honolulu.

Though this volume is small, it does fulfill two very important objectives that we had in mind. First, it presents new perspectives and materials on Japan that are engaging, relatively jargon-free and shaped so that their usefulness in a college classroom is readily apparent. Secondly, this yearbook of the Japan Studies Association represents a strong example of the potential for genuine scholarship that lies within interdisciplinary studies. Much is said about the need to break down barriers and meld boundaries between the various academic disciplines, and this volume is a tangible demonstration of what can be achieved. We hope this volume is the first of many published by the Japan Studies Association to meet these objectives.

We have divided the papers into five sections: Japan Studies and the Arts, Inquiry into the Japanese Self, Japan Studies and Curriculum, Japan Studies in International Perspectives, and Reports on the Japan Studies Seminar in Japan, 1995.

Section I presents views of teaching art and music with reference to Japan Studies. Fay Beauchamp's "A Challenge to the Orientalism of Whistler: Hiroshige's Influence on Monet and Van Gogh" examines how Japanese the aesthetics influenced the development of the Impressionist Movement in painting while Stephen R. Fuller's "Paradigms of Japanese Culture as Reflected through Music and the Related Arts" guides the reader to understand the interconnections between music and culture.

In Section II, Sheila Fling's "The Japanese Self" and Louise Myers Kawada's "Recipe for Self and Soul in Decadent Times: Reflections on the Post-war Japanese Literary Sensibility" delve into how Japanese define themselves and how others define them from psychological and literary perspectives.

In Section III, Richard B. Speaker, Jr.'s "An Inquiry Unit on Japan for Undergraduate Methods Students in Elementary Education" provides a taxonomy of integration of Japan studies into the college curriculum and an extended example. Elizabeth L. Willis's "Infusing Japan Studies into the College Curriculum through Multicultural Literacy Courses" takes various narratives about Japan and Japanese-Americans and uses them to build a vision of personal curricular envisionment.

In Section IV, Andrew S. Szarka 's "Japan and Russia: The Northern Territories Issue in the Post-War Era," Dirk Anthony Ballendorf's "Colonial Japan in Micronesia," and Connie Mauney's "China and Japan: Diverging Paths" show the relationships Japan has experienced with other countries and points to the future of Japan in Asia and the world.

Finally, in Section V, Richard B. Speaker, Jr., and Louise Myers Kawada provide readers with the schedule, participants, evaluation and their impressions of their experience in Japan in 1995 when they attended a faculty development on-site seminar sponsored by the American Association of State Colleges and Universities (AASCU).

We wish to thank the following JSA members who have helped in the production of this volume: Elizabeth L. Willis, Fay Beauchamp, Sheila Fling, Donna M. Schlagheck, and, of course, Alvin Coox. We thank Ed Lazzerini, Director of the Center for the Pacific Rim and the Asian Studies Program at the University of New Orleans, for the use of computer equipment and software which made the production of this volume possible and John Barnitz, Chairperson of Curriculum and Instruction at the University of New Orleans, for encouragement. We especially thank Thomas Carneal, Joe Overton, and Earl Schrock for their support in this endeavor and the work they continue to do in the development of the Japan Studies Association.

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I

Japan Studies and the Arts

A Challenge to the Orientalism of Whistler: Hiroshige's Influence on Monet and Van Gogh

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In this paper I want to discriminate among the different types of influence Japanese woodblock prints, ukiyo-e, had upon Western artists in the period from 1864 to 1890 when Impressionism flourished. This influence is beginning to be routinely recognized in books on Impressionism, for example in the popular Eyewitness Art series which provides excellent material for students (Welton, 1993). Yet I find the emphasis on color, perspective, design and pattern troubling, because these attributes of form obscure the attempt to understand Japanese philosophy and culture which stimulated Western artists such as Monet and Van Gogh. The emphasis on form, appropriate for some painters such as Whistler, makes the Japanese influence appear as passive material used by innovative Western artists as part of a grand march to new heights in Western art; an exploration of content and meaning leads us to a greater appreciation of the Asian art and helps American students see the relationships between art in different parts of the world in a way that challenges the analysis of ethnocentrism made by Edward Said in his 1978 Orientalism.

In beginning with Whistler, I want to sketch a prototype of the Western artist who was indeed concerned about form rather than content per se. Whistler's individual opinions about the purposes of modern art -- attacking Victorian didactic art -- were expressed so powerfully that impressionist and post-impressionist paintings are still commonly viewed within an art-for-art-sake framework. A telling sequence begins with the 1864 "Rose and Silver: The Princess from the Land of Porcelain." The year 1864 is early in the Japonisme movement in Europe; woodblock prints began to enter England and France in the thousands after Perry's forced opening of Japan to the West in 1853; the International Exhibit in London of 1862 drew attention to this art form. This particular painting is on permanent display in the Freer Gallery of the Smithsonian in Washington and in 1995-96 was the focus of a special exhibit on Whistler and Japan; Freer himself was a collector who helped give Whistler access to Asian prints and other art objects.

This painting, besides being lush with a glowing beauty, is striking because of its Japanese artifacts: the kimono, the obi, two fans, the screen with its vertical and horizontal lines that restrain the sensual sweep of the woman's body. The title is fascinating in its two parts: The second part 'The Princess from the Land of Porcelain' is a combination of romantic orientalism and a consumer's interest in goods. She is a Westerner clearly in a costume posing as a princess in a fairy tale which is not real; the picture today gazes out over Freer's Peacock Room full of actual porcelain reflecting an interest in art as decoration. The first part of the title is 'Rose and Silver,' however, and from the beginning, Whistler was interested in color for its own sake, freed from any symbolic or moralistic tenets.

In "Caprice in Purple and Gold, No. 2: The Golden Screen" (1864), the subject matter is even more clearly art: the screen appears within the painting as art object; the woman is a connoisseur gazing at her Japanese woodblock prints; yet the emphasis is not on the print's content, for we can see only blurred lines, dabs of color. The obi has become a flowing sash; the clear X of the Western chair seems to force us to say that the interest of the screen is not in the oriental pavilions it depicts but in the vertical and diagonal lines of its borders. By "Blue and Gold--The Rose Azalea" the woman has become a universalized exotic, almost Greek in the whiteness of her flowing dress; the boundary lines of the screen have softened and the scene upon it resembles one of the Thames of Monet--totally abstract, loose, a blur of translucent color.

This sequence toward abstraction leads naturally to the 1871 "Arrangement in Black and Grey" where the screen has become a wall and the boundary lines a conventional frame. The artist's mother sits without an occupation, patiently posing for the artist, without specific time or culture. The canonization of this last picture makes us consider this sequence of four paintings as one of development away from a romanticism which is false and toward a somber realism which is somehow intrinsically, artistically, better. A study of Whistler reinforces the idea that content itself is superficial, and since specifically Japanese referents of fan and kimono disappear, explicit reference to Asia seems trivialized. We are left with resemblances of design, balance, line, and these are considered the important influence, with one hundred years of modern and abstract art flowing from this source.

This fixation of Western modern art on form has, I believe, in turn influenced how we see Japanese art: primarily as decorative or realistic. These terms, as they have been applied to Japanese art by critics such as Sherman E. Lee, have recently been the subject of debate, appearing to some to be too reductive. While for a study of Whistler, the terms "decorative" or "realistic" may be adequate, for other Western artists, they do not begin to encompass the complexity of the cross-cultural interactions. I do not believe Whistler was interested in Japanese cultural, philosophical, or aesthetic history; yet, clearly, artists such as Monet and van Gogh did have these interests, and these two artists lead us to a deeper appreciation not only of the impact of Japanese art on Western modern art in general, but of the meaning of Japanese art itself.

In moving closer to Japanese art, I begin with Utamaro's "Moonlight Revelry at Dozo Sagami," a large hanging scroll which Whistler possessed and displayed in London. The content interests me--people at leisure in different groupings, looking and not looking at one another, our eye directed to a view of horizontal stripes of sea and sky in the background, where ships in the horizon are framed by a series of finely defined vertical lines. The Smithsonian exhibit highlights the relationship of this scroll to Whistler's "The Balcony." Chronologically we are back at the beginning of 1864 and the Japanese referents of fan, dress and saki are explicit, although the calm sea view has been replaced by hints of an industrialized London river. What I would like to establish, however, is the influence of Japanese scroll and Whistler's adaptation on Monet.

Monet's 1864 "La Terrasse a St. Adresse" is from the beginning of his career. The landscape is full of details that mark the momentary--of seasonal flowers, shadows of the time of day, a wind that blows the flags, a ship that will pass the permanence of the vertical flagpole, figures which might either touch or turn away from one another. I first read an analysis of it in terms of Japanese artistic principles in Dufwa's 1981 study, but juxtaposition with Utamaro's scroll makes the indebtedness clearer. Monet's painting seems closer to Utamaro's than does Whistler's: the subject matter of people at leisure, interacting and not interacting in subgroups, the framing vertical and horizontal lines, the ocean and boats in the background. Monet evokes Utamaro even though there are no explicit Japanese referents: no kimonos, saki cups, fans. He does not begin, therefore, with romantic orientalizing--his precise, tightly drawn figures are influenced by the outlined forms of the Japanese, but he begins with no attitude which makes the East mysterious or alien. Yet this painting, with its emphasis on the fleeting moment seems profoundly Japanese with a sense of transience, that almost defines Impressionism, in a way that Whistler's figures, regardless of costume, are not; however, the interest in peopled landscapes with attention to season and time of day comes more from Katsushika Hokusai (1760-1849) and Ando Hiroshige (1797-1858) than from Utamaro.

Where Whistler's interest in Japanese culture itself seems to dissolve into universal abstraction even by 1871, Monet's interest in Japanese aesthetics intensified throughout his life. A visit to Giverny, as it was established as a museum in 1980, conveys forcefully Monet's passion for Japanese woodblock prints. While one bedroom in Giverny does have Utamaro's "beauties" on the wall complementing the yellow walls, the blues of the living room are more typical of the dozens of prints which cover Giverny's walls with the blues of inlets, harbors, seas, and rivers that dominate Hiroshige.

Hiroshige's Tokaido Road prints were hugely popular in Japan in the 1850's and 60's when export from Japan to France exploded. Monet owned examples from both the original 1834-35 Tokaido series and from the annual variations Hiroshige produced to take advantage of the popularity of the first series. Hiroshige's Tokaido #43 "Kuwana Port" is typical of his work -- the two strong verticals of the masts captured at an instant while the sails are being raised, the sky ranging from orange to yellow at dawn, the waves reflecting precise degree and angle of wind.

Hiroshige's Tokaido #29 "Mitsuke: Ferry Boats" on the Tenryugawa, leads to a more direct comparison with Monet's 1864 paintings. There is a charm in this print which goes beyond shape, time, or weather conditions. The ferrymen in the foreground demonstrate a companionable focus. While transience is a Buddhist theme in art, often tinged with melancholy of loss or even the promise of loss as in budding cherry blossoms, this picture is firmly rooted in the more optimistic, peaceful but bustling world of Tokugawa Japan. It is fruitful to analyze the content in terms which have often been used in analyzing Japanese aesthetics, for example by Thomas Kasulis at the 1995 East-West Institute on Japanese Culture and Civilization, rather than terms such as perspective which dominate many art history classes. I see these terms in pairs which rather than forming true dichotomies offer points in a continuum where a unity often replaces perceived opposition.

1) Humans and the Natural. In Hiroshige's Tokaido Road series, people are always present in landscapes, with the distinction between human and the natural blurred. Man-made items such as boats, bridges, roads and houses are presented as objects of beauty in the same way as rivers, trees, hills and mountains are presented. Unlike the Western pastoral tradition, human objects do not ruin the view. I would suggest that here the boats, seen with the elevated perspective so that the inside boards are displayed, have the quality of "wabi"--old, used, simple, and beautiful.

2) Stability and Transience. Again it is easy with this picture to identify elements which will change in a moment--elements of nature such as the mist, human figures of travelers who will pass through the scene and not reappear in exactly this configuration. But pictorially, these details of the fleeting moment are contrasted against the strong diagonal lines of the sandbar, and the two figures in the forefront seem equally timeless. As human and natural elements are integrated, so are details of continuity and change. The result is an atmosphere of emotional reassurance.

3) The Ordinary and the Unusual. Attention to detail in Hiroshige often rewards the viewer with a vignette within the vignette. Here if one stops to think about the horse being transported by boat from shoal to shoal, one portion of the picture has a narrative peculiarity of its own. Hiroshige's art repays sensitivity to things, but again "mono no aware" is not "tinged with sadness" as it is in a Buddhist context, but what might appear trifling can also be seen as miraculous, even as it charms or amuses the viewer.

With this analysis of Hiroshige in place, it is possible to summarize these same themes and qualities in Monet's two versions of the "Beach at St. Adresse," painted the same year as La Terrasse, 1867. It is as if Monet were experimenting with creating a series of geographically related scenes, which complement one another as the Tokaido stops do, but already in 1867, Monet's series become those of examining the same location at different times. There is one version where the fishermen stand near their boats, cut off at the edge very similarly to Hiroshige's Mitsuke, a literal slice of life; in another version a leisured couple of man and woman take the place of the working men in the foreground. In both, people view and are viewed, are integrated into the natural landscape of sea, sand and sky, the landscape as a whole being both ordinary and unique.

As I leave Monet, I want to reinforce how he is different from Whistler in the trajectory of his career. In the next fifty years, Monet's interest in Japanese art and culture intensified. In creating the Japanese water garden at Giverny, and then painting and repainting the lilies, the water, and the bridge, Monet went beyond a knowledge of Japan acquired with the acquisition of objects, including 230 Japanese woodblock prints, to a creation of Japanese landscape in France. The bridge, with its weather-beaten planks resembling the parallel lines of Hiroshige's boats, copies those in the Kyoto gardens of Kinkakuji and Daitokuji, gardens not portrayed by Utamaro, Hokusai or Hiroshige, and while these comparisons of existing gardens go beyond the scope of this paper, I primarily want to emphasize that Japanese gardens are not merely decorative or interested in the realities of nature. The Japanese gardens are created and maintained on temple grounds, their contemplation a part of religious practice influenced by Shinto beliefs about nature as well as evolving Buddhist beliefs. As Monet became more abstract and more daring with his tactile use of oil paint as a substance which evoked color in a way totally different from woodblock prints, in technique his paintings move away from the Japanese models which adorn his walls. But in Monet's immersion in creating imaginative worlds through art I find him profoundly Japanese, and I would like to be able to explore even more which Japanese artists and builders he worked with in rechanneling water, building his bridges and purchasing his Japanese irises directly from Japan.

Even though this paper can only sketch out ideas about another painter, I want to turn to Vincent Van Gogh to demonstrate that the heuristics I have developed between the human and the natural, the stability and transience, and the ordinary and unusual are not merely useful for one European painter, Monet. In some ways Van Gogh is easier to track; it is as if he footnoted the growth of his interest in Japanese prints both through his letters and through his paintings, such as the 1887 "Le Pere Tanguy" where prints form the background to his portrait. There are puzzles; even articles such as Tsukasa Kodera's "Van Gogh's Utopian Japonisme," which examine the publications Van Gogh read about Japan, question how he came to the idea that it is "almost a true religion which these simple Japanese teach us, who live in nature as though themselves were flowers" (Rappard-Boon, Gulik, & Bremen-Ito, 1991, p. 35). Books Van Gogh read, such as Pierre Loti's 1888 Madame Chrysanthemum, give a harsh journalistic view of merchant life in Nagasaki which is neither pastoral, spiritual nor simple. But just as Van Gogh's letters let us know what he read, his paintings let us know what he saw.

Hiroshige's 1857 "The Plumtree Teahouse at Kameido" certainly depicts the people coming to view the blossoms, small as the humans are in the background, as compositionally integral to the landscape; Van Gogh's 1887 version with its deeper hues and fiercer air lets us imagine how he contemplated Hiroshige's landscape in Paris before rushing off to Arles to find his own orchards to paint. Similarly Hiroshige's "Ohashi Bridge Under a Rainstorm" literally immerses the Japanese figures in nature. I find the people somewhat cheerful in their reaction to the rain; the lone figure bent forward in a boat is balanced by the pairs coming together under umbrellas on the bridge. Where in the "Plumtree" the solidity of the trunk and branches of the tree is counterpoised against the transience of the blossoms, in the second picture, Van Gogh makes the bridge shine golden and permanent in contrast to the flux of river, rain and cloud. The crafted, geometrical bridge visually resembles the curving diagonal natural branches; symbolically there is no separation between the object made by humans and the object in nature.

When Van Gogh lived in Arles and painted his three versions of the Langlois Bridge, I believe he found the Japanese Utopia he was looking for. He conceived himself as a bonze, a priest, a person who could bring spiritual comfort to those who viewed his pictures. Of the three, the one in the Kroller-Muller Museum in Otterlo is most resonant of Hiroshige. Whistler might not approve of this picture with perhaps a heavy touch of symbolism of the deserted water-filled boat suggesting that the washerwomen, too, are as transient as the ripples they create. But it is the vertical finely drawn lines of the bridge that keep the picture from sentimentality; the bricks of the bridge shine a deeper gold than the luminescent lift of the wooden structure above. The effect is of a torii with geometry juxtaposed against limitless nature; the parallel framing lines also hark back to Utamaro's "Moonlight Revelry." The blues of this painting, however, most resemble the blues of Hiroshige's prints. Form and content together create the sense of well-being which is vibrant and alive. My belief is that Van Gogh sought Japan in Arles because he was desperate for this quality, an attitude which resembles that of Monet in Giverny but far removed from Whistler's more arrogant assurance of the purposes of art.

In Orientalism, Edward Said develops his hypothesis that the nineteenth century relationships between East and West, and the very conception of that division of the world, can be characterized by a Western perception that the East is not only different, strange, or exotic but also inferior, backward, childlike and passive. More than that, the intellectual work of Westerners' learning about cultures different from their own is part of a process of manipulation, mastery and dominance. But in a way this model flatters the American, English or French reader, whose nations are the center of Said's study, into supposing that the greater military power is indeed culturally stronger; Western attitudes, beliefs, and customs are seen as remaining the same while the colonized countries absorb to varying extents new systems of political governance and technologies.

Nowhere in Said's work do we see the relationship of West to East as one of admiration and conversion where profound change occurs in the West either because new ideas have a power of their own or because they seem to offer solutions to life's basic problems, such as the pursuit of happiness in the face of death, loss and loneliness.

Whistler's early paintings examined here could certainly be used to support Said's thesis. They celebrate at the very least the positive trade balance that brought Eastern goods, commodities, to England, where women of leisure could scatter about new playthings of dress, drink and artwork. Said's view that the East is seen as feminine and weak is born out by the exclusively feminine subjects of the Whistlers influenced by ukiyo-e, which as a Japanese art form includes many male figures. The women as decorative objects contrast with the view of the smokestacks on the Thames which demonstrate the real power of Western culture.

On the other hand, the significance of Whistler to Western art does not lie with his romantic peacock phase -- although this period is essential in tracing the source of the new vigor he brought to Western painting. Whistler's importance to the history of art lies with his art-for-art-sake stance. This stance is most clearly a rebellion against art being used for Victorian moralities of convention, repression and duty. The attempt to take art out of the realms of politics and religion also is an attempt to keep it from serving Empire. By the time Whistler paints his mother, symbolic or didactic messages are surely not the point. Artistic ideas of space, asymmetry, diagonal lines and color--the Eastern influence on form which is not the heart of this paper but real nonetheless--do not manipulate or subjugate the East. Said describes nineteenth century Western paintings to support his thesis, but he has to rely on earlier painters such as Delacroix, and he ignores the connections of the Impressionists with Japan entirely.

In my accounts of the Japanese sources of Monet's and Van Gogh's inspiration, I have been demonstrating how European art was Easternized in a way which goes much deeper than color or form. While in Japan the term Modernization was used alternatively with Westernization, in the West the term Modernization allowed the culture to change without recognizing a dominant source for that change. Instead, we ascribe imagination and creativity to individual genius, or even, in Van Gogh's case, insanity. In similar fashion, Ezra Pound is credited with initiating modem poetry without acknowledgment of his profound debt to the Japanese poetry he acquired from Fenollosa. It was easier to call Pound crazy than a traitor; insane, he is still clearly in the Western tradition.

This context does explain how it was possible that Monet and Van Gogh could become icons in American and European consciousness without Japanese roots ever being mentioned, in the 1950's, 60's and early 70's, in such basic textbooks of the history of art such as Jansen's. After more than thirty years of suppression, I believe it is significant that 1980 saw the restoration of Giverny with the prints being placed back on the walls, the Japanese garden revived, and catalogs being issued. The catalogs, exhibits, and articles on Van Gogh's work demonstrating his apprenticeship copying Hiroshige have also appeared in the last fifteen years. For teachers educated in the earlier decades, this means there is significant new material to be learned and passed along.

As opposed to Said, I primarily see the interactions between these Western artists and the Japanese sources as positive. It is true that one can seize upon Van Gogh's use of the term "these simple Japanese" as part of a long romantic tradition ascribing primitivism to other peoples; one can also say portraying himself as a bonze with little evident knowledge of Buddhism is arrogant and highhanded. But such analysis could just be reinforcing a Western predilection for wanting to emphasize the superiority-even in a superiority complex--of the Westerner. Monet and Van Gogh were students of Japan as surely as any Japanese artist after the Meiji Restoration was attracted to the new ideas of the West.

Endnote:

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PARADIGMS OF JAPANESE CULTURE AS REFLECTED THROUGH MUSIC AND THE RELATED ARTS

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Music and the related arts are a reflection of the culture which has produced them. While the desire to make music and participate in dance is a universal phenomenon, the language of these art forms is not universal. For those who have never heard Japanese traditional music, it may sound strange and perhaps a bit weird initially. But when one comes to understand the cultural precepts upon which such music is based, then one can eventually appreciate the music for what it is - maybe not like it, but at least appreciate it. Shintoism and Buddhism influence every aspect of music, the related arts and performance in Japanese culture.

In the video examples cited, we can see and hear three contextualized slices of Japanese music. The first example features a shakuhachi player. The shakuhachi is a Japanese flute which is still played frequently, especially in the rural areas of Japan. A source of great pride amongst many rural Japanese is their own personal shakuhachi, often hand-made especially for them, or by them, and playing that instrument can be a form of meditation. Shakuhachi were played by the samurai warriors, and even after they were stripped of their power during the Tokugawa era, many became wandering Buddhist priests who carried their shakuhachi with them and used these flutes not only as a musical instrument, but also as a club in case they needed to fight.

The second video example cited is of a Noh drama, which began in the late 14th century and formed the basis for later dramatic forms such as Bunraku (puppet theater) and Kabuki, the 18th century modernized version designed for the enjoyment of commoners. The third example is a performance of Gagaku, the ancient court music of Japan, performed as an integral part of Imperial Household Shinto ceremonies and at various Shinto shrines throughout the country. This is still true today.

These three examples demonstrate the aesthetics created by two major forces in Japanese history: Shinto and Zen Buddhism. Shinto, literally meaning "the way of the gods," the indigenous religion of the Japanese people, provides the ethnocentric locus of the Japanese people. According to Shinto legend, the Japanese islands were procreated through the two kami Izanagi and Izanami. The Japanese people are all descended from the sun goddessAmaterasu, hence the term "land of the Rising Sun" and the symbol of the red sun on the Japanese flag. The emperor is in the direct line of succession from Amaterasu, hence his elevated status in

Japanese society.

According to Shinto belief, the spirits of the kami are found in all objects of nature, and thus nature is to be delighted in and revered. We see this in the Japanese gardens, and we also see it in the Japanese sensitivity to nature through photography and the visual arts. The country of Japan is of course blessed with an abundance of natural beauty. The Japanese know it, and such beauty is attributed as a special gift of the kami to the land. The three main aesthetic values which come from Shinto - simplicity, purity, and harmony with nature - are reflected in every form of artistic expression in Japan, whether it be flower arranging (ikebana), architecture, painting, music, drama, the tea ceremony (cha-no-yu), or the metaphors present in poetic forms such as haiku. Nature is represented in all of these forms in a significant way.

VIDEO EXAMPLE #1: Discovering the Music of Japan

The first video example of the shakuhachi as taken from the film Discovering the Music of Japan (1982). This video was produced by the ethnomusicology department of Ohio Wesleyan University and in it we see a great sensitivity to Shinto ideals - the natural setting of the stage which opens to the outside and a reflecting pool, with the nature objects carefully placed around the pool and the tree placed on the stage. One feels a great reverence emanating from the sound of the shakuhachi. You will hear ornamentation of the five tones used, which is an enhancement of each note by wavering around the pitch. Ornamentation is achieved by the player rotating his head. You will notice also the elastic or stretched out rhythm of the music. There is no hurry when one is feeling symbiotically united with nature and is dwelling in the glow of beauty which nature provides. There is a quality of mono no aware, which some have described as perpetual sadness, but which I think is a mood of great reverence reflecting a profound spirituality. The cameraman focuses in on various leaves and branches of surrounding greenery, capturing the spirit of Shinto.

Excerpts include the very beginning of the film, which shows the shakuhachi player on a stage with a reflecting pool in front of the stage. A tree is placed on the stage, and the shoji doors are carefully opened while the shakuhacni player is playing. Also shown are close-up shots of various greenery and leaves from trees. The second excerpt is approximately halfway into the film, which is a solo performance by the shakuhachi player. The video image has the player placed slightly off-center.

Zen Buddhism (or Chan Buddhism as it was known in China) was first introduced to Japan in the 12th century by the Buddhist monk Esai (1141-1215). The principles of Zen when grafted with the ideals of Shinto had a profound influence upon the social fabric of Japanese society, and are clearly manifest in the structure of the arts of medieval Japan. While Shinto focused on things of this life and the conduct of ritual in various rites of passage in Japanese society, Buddhism laid emphasis upon death and the escape from the travails of life itself, i.e., the "other-worldly" conception of human existence. Through Zen, however, one finds quality in this life through a state of consciousness which brings satori, or enlightenment. Life and death are perceived as having no distinction, and one acquires an intuitive sense which not only affects the conduct of everyday affairs, but brings peace of mind to the follower of Zen. This is achieved through a stream of consciousness which is considered the true reality of all life and focuses on the nothingness, the no-mind. Through satori, this elimination of all distinctions creates a perception which reveals the true reality of existence. One is not distracted by the attachment to materialism or the problems of everyday life.

One learns to focus through meditation and to value those ideals which provide utmost meaning and concentration in the living of everyday life. This focus upon the here and now puts Zen in harmony with Shinto and affects the conduct of life itself. The Samurai warriors embraced Zen principles and practiced them in the art of swordsmanship and other martial arts as well as in the conduct of everyday affairs. Zen ideals of purity include wabi, the reverence of poverty as opposed to material possessions, and sabi, which D.T. Suzuki defines as "rustic unpretentiousness or archaic imperfection, apparent simplicity or effortlessness in execution. . . ." (Suzuki, 1959, p. 24). Value is put upon the mundane. the older the material used the better. In the tea ceremony, the utensils are old and sometimes crude; some may think they are even ugly. Even ikebana, the art of flower-arranging, which has its three main points of focus representing heaven, earth, and humankind, builds asymmetrical presentation as if the flowers were caught in an unbalanced moment. The film clip of the shakuhachi has the musician placed off-center, especially when he is viewed with the objects of nature around him.

Japanese aesthetics uses an economy of means, which is often expressed in modem terminology as "minimalism." Representing the "nothingness" or "no-mind", what is not there is as important as what is there, an artistic expression in the absence of physical material.

VIDEO EXAMPLE #2: The Tradition of Performing arts in Japan: the artistry of Kabuki, Noh and Bunraku--Noh drama excerpt

In the Noh drama, on-stage props are virtually absent. The audience does not need these props. They can "fill in the gaps" with their own minds. The movements are careful, small and minimal. I want to emphasize the "careful" aspect, because in the Noh drama every movement, every gesture of the actor is carefully choreographed. Nothing is left to chance; nothing is improvised. The ideal is to gain the maximum effect from the minimum amount of movement. Masks are used to internalize emotions and expressions, and to restrain the deviance from the essence or "suchness" of that emotional expression. This is in marked contrast to Chinese Peking opera with its acrobatics and exhibitionism so opposed to Japanese Noh drama in every shape and form.

This difference is Zen. In Noh drama, one sees Zen mixed with Shinto: the Zen ideals of restraint and minimalism, the plainness of the stage which is made out of natural wood, reflecting both Shinto and Zen, and the representation of nature by the painting of the pine tree on the back of the stage wall and the real pine tree which is placed along the stage extension at of the audience. The characters in Noh dramas are often taken from Shinto myths and legends.

VIDEO EXAMPLE #3 : Gagaku: the court music of Japan--"Etenraku" segment

The third video example is of Gagaku, the imperial court music of Japan. The type of Gagaku which now exists was established during the

Kamakura period (1185-1333) . Prior to this time, court music was basically imported, being either Togaku, or music derived from China and Southeast Asia, or Komagaku, music derived from Korea. The Japanese style of Gagaku as we now know it was set by the year 1233, when a 10-volume treatise on Gagaku was written by Koma Chikazane, a Gagaku dancer from Nara (Togai, 1971 p. 129). Gagaku fell out of favor from the Muromachi period (1338-1573) through the Edo period (1603-1868), but was restored by the Emperor Meiji when he moved into the new Imperial Palace in Edo (now Tokyo). Gagaku music is heard at special rituals at the Imperial Palace Grounds, such as special ceremonies of state or banquets, and at various Shinto shrines when the kami symbols are moved from one building to another.

All the instruments used in Gagaku except one are importations of instruments from other countries. Most of the instruments have antecedents in China. The lute type instrument biwa in China is known as the p'ipa. The mouth organ which looks like the Phoenix bird called sho in Japan is called the sheng in China. But the use of these instruments is again markedly different, and show the influence of Zen upon Japanese performance ideals. Chinese court orchestras were large and favored the use of gongs and cymbals to produce a loud, noisy sound. Japanese Gagaku is austere and lean; there may be many instruments present, but each instrument is played in a minimalist fashion, which makes that instrument clearly delineated in the sound fabric. The sound ideal is one of chamber music. As in the shakuhachi piece, the rhythm is elastic and stretched out. The music is carefully worked out. There is no improvisation whatsoever. Every movement is highly choreographed - each drum stroke, each plucking of a zither, each beat of a gong is slow and deliberate. Indeed as you watch the different instruments being played individually, you notice as much effort put into the arms getting ready to play the designated note or beat as the execution of the actual sound itself. A macrocosm is achieved from a microcosm, i.e., the maximum effect is obtained from a minimal amount of material. The effect is slow and deliberate; the result is Zen.

The piece in the video example is probably the most famous Gagaku piece, called "Etenraku", which exists in modern Japanese society as a folk-song which school children learn to sing and in a Kabuki version. The narrator on this video is William Malm who just retired as ethnomusicologist at the University of Michigan and who is considered to be the leading expert on Japanese music in America. This excerpt provides an explanation of the Gagaku instruments as they appear individually, explained by William Malm, and the first part of a performance of "Etenraku." The instruments and how they are used are described below:

melodic (horizontal): ryuteki (flute) and hichiriki (4-reed oboe like instrument);

melodic (vertical): cordophones: wagon, gakuso or koto-like zithers; gakubiwa- a pear shaped lute; aerophone: sho - a multiple-piped aerophone creating a "tone cluster" (this instrument represents the phoenix bird);

rhythmic (gongs): shoko - a small suspendedgong;

rhythmic (drums): dadaiko - large drum, taiko - medium size drum, kakko - smaller double-headed drum, the cordophones also serve a rhythmic function.

Conclusions

Culture reflects itself in music and

other arts. To understand Japanese culture, the aesthetics of music and its performance in traditional and modern settings must be heard and seen because words cannot convey the layers of cultural iconography and behavior adequately. These arts represent traditions of Japan filtered through centuries of participants from their origins in prehistory for Shintoism and its aesthetics, China for instruments and structure and for Buddhist traditions and minimalism.

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II

Inquiry into the Japanese Self

The Japanese Self

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> ...the study of the self across time and cultures is an *essential* topic for psychology... [otherwise] psychologists do not recognize the ethnocentric nature of psychology's discourse about the current Western self... [and] participate in a culturally disrespectful and damaging psychological imperialism....perpetuat[ing] the discourse of [the modern West's] self-contained individualism and its attendant miseries... (Cushman, 1990, p. 699; italics in the original).

An older Webster's Collegiate Dictionary (1959) defines self as "an individual considered as an identical person . . . a being in its relations to its own identity" and then identity as "sameness of essential character . . . unity and persistence of personality; individuality." "Individual" in turn derives from Latin, "not divisible," "of one essence;" and individuality refers to a person separate and distinct from another.

Some have argued that Japanese have no sense of such a unitary, homogeneous, essential, continuous, and separate self. Many scholars have described "the Japanese self" as more interdependent, group-oriented, relativistic, and situational compared to the Western self which is more individualistic, autonomous, and consistent. This position has often included at least an implied judgment that the latter is superior. Others have argued for an inner, hidden, secret self in Japanese people that seems to be at least relatively essential, separate, and more continuous. More recently, others have moved on to say that the dichotomous concept of self versus society is a Western one and that, rather than an isolated essence, self has meaning only in relations to other selves, things, and ideas, thus leading to a conceptualization of multiple and constantly changing dimensions of self. This article might more aptly be called Japanese Selves or even Japanese Selfing to indicate the dynamic aspect. Finally, Japanese spiritual traditions, especially Buddhism with its "no self," may provide insight into Japanese "selfing." I will review these points and then propose that Japanese and Western selves may have different emphases in what is otherwise common to both, that extremes of both emphases may become pathological, and that some apparent movement on each side toward the opposite emphasis could lead to an integration, balance, and fluidity of "selfing" that would in turn create a better world. Finally, I will offer a few cautions for studying Japanese and Western selves.

Nancy Rosenberger (1992) has reviewed some of the changing views of the Japanese self. Ruth Benedict

(1946/1989) was, of course, influential in conceptualizing Japanese in terms of a tension between poles of self and society with "ninjo" or "human feelings" clearly subordinate to "on" or obligation to others. In Freudian terms, the individual's sexual and aggressive instincts were kept in check, not by superego's guilt, based on internalized abstract moral principles, but by ego ideal's shame induced by externally imposed sanctions from a hierarchical social structure. Thus, in certain situations without those external sanctions, instincts were dangerously uncontrolled, perhaps implying Japanese inferiority.

Later, focusing on impressive Japanese achievement, psychologist-anthropologist George DeVos (1974/1986) retained the self/society dichotomy. A Japanese person maintained the social self by conforming to normative roles and retreated to a "secret self" of fantasies more related to the unconscious. Guilt existed and spurred achievement, but it was induced by the mother-child intimacy and not by integrated, abstract superego principles. Highly controlled Japanese repaid debts by achieving social goals but were frustrated and suppressed as individuals.

Moving more toward the self-in-relationships rather than in conflict with society as a whole, psychoanalyst-anthropologist William Caudill (1974/1986) saw pleasure-gratification for the Japanese in the mutual dependency of intimate family relations, bathing, eating, and sleeping together. Japanese babies, however, were socialized to be interdependent and other-oriented, emphasizing feeling and intuition in contrast with American babies' training to be independent and emphasize the rational. Japanese mothers more often consoled and quieted their babies, whereas American mothers more frequently stimulated theirs to activity.

British-educated Japanese anthropologist Chie Nakane (1970) provided the concept of "ba" or "frame." A Japanese is immersed in a group whose cohesion and hierarchically structured relationships provide security and group identity. For example, one identifies oneself in a phone call as "Mitsubishi's Tanaka." There's no I, no given name, and no self-honoring "San."

Central to Japanese psychoanalyst Takeo Doi's (1973/1981) analysis of Japanese is the important concept of "amae," i.e., dependence on the presumed passive indulgence of another, and more fundamentally, the longing to overcome the separation of existence. He believes this desire to be universal but to be especially consciously recognized in Japan as indicated by the existence of a whole vocabulary associated with it. For Doi, the person is not an isolated entity but develops and finds meaning and even freedom in relationship. Initially the infant is one with the attentive, indulging mother, and then, when "amae" is frustrated, the child becomes aware of the self but in the sense of "jibun," literally "self-part" of the whole.

Doi (1986) also used a linguistic approach to the "anatomy of the self" in his "two-fold." This Japanese consciousness has both "omote" and "ura" (front and back, which correspond to "kao and kokoro" or face and heart/mind/soul or public and private), "tatemae" and "honne" (loosely, outer conventions and inner intentions), and "soto" and "uchi" (outside and inside, referring to groups and contexts of distance, formality, restraint, and deference, where omote and tatemae reign, or to those of more intimacy, spontaneity, and indulgence, where ura and honne are expressed).

Doi argues well that these pairs are each two sides of one reality and not inherently contradictory nor of differential value or "truthfulness" as Westerners have often interpreted them to be. Mental health and, one might say, mature "selfhood" is to know when each is appropriate and be able to shift flexibly between them ("kejime"), even at times very subtly in the middle of a sentence. Lastly, Doi speaks of the importance of having "himitsu" (secrets), not with a negative connotation but in the Buddhist sense of that which is too profound to be revealed or cannot be communicated to anyone, and being able to accept and wonder at this gift of one's humanity. This "yotori" or "something to spare" provides freedom of the interior mind and reminds one of DeVos's "secret self." Doi also proposes that it may be only in communion and union with nature that one overcomes the separation of existence that "amae" seeks to bridge, perhaps suggesting a spiritual self

A self with some inner, individual nature like this has also been expressed at times in Japanese literature, especially in journals and the "I-novel." An individual self may also be "crafted" and expressed in the Japanese enthusiastic involvement in aesthetic activities at work or leisure (Kondo, 1992; Roland, 1988). An individual self may also be exercised in the great capacity for endurance, discipline, and exertion of will power and "seishin" or spiritual strength (Befu, 1980; Reischauer, 1988; Rohlen, 1976).

Another Japanese-born, Western-trained anthropologist Lebra (1992) proposes multiple and fluid aspects of self both apart from and within relationships: (1) Her "interactional self" has both a "presentational self" and an "empathetic self," corresponding to Doi's soto and uchi realms of social interaction. (2) The "inner self" is a more stable self-awareness related to the ura/honne/ninjo aspect of the self and the himitsu of the kokoro (secrets of the heart). (3) The "boundless self" is a transcendent "no self" symbolically centered in "hara" or belly instead of kokoro. With non-resistant, passive "emptiness" it merges with all by becoming part of all and also absorbing all into itself. This boundless self can provide disengagement from a socially entrapped or inwardly obsessed self

Lebra ranks these selves in a value hierarchy, which she suggests may represent stages of maturation, with the "interactional self" lowest with its presentational self lower than its empathetic self, then the inner self, and then the boundless self. This seemingly contradicts Benedict's and others' valuing the disciplined, socially regulated self over the natural, spontaneous self. Lebra argues this seems so only in the context of being in society rather than in the context of meaningfulness of culture and that there is universal order in the apparent chaos of the boundless self. Lebra also specified that these selves interrelate and converge in the highest Japanese value of "purity" or that of "sunao," an admixture of all.

Roland (1988), who has practiced psychoanalytic therapy in Japan and India as well as in the United States, provides detailed psychological descriptions of the experience and dynamics of shifting, multiple Japanese selves. He describes a very private self with strong, fixed inner ego boundaries but diffuse permeable outer ego boundaries with the inner ones also less open to self-awareness than in the United States or India. One tends to be very sensitive to and empathic with others ("omoiyari") but not as aware of one's own self-feelings. Somewhat like Doi and Lebra, Roland conceptualizes a familial and group "we-self," an individual "I-self," and a spiritual self realized in aesthetic and meditative experience. He sees the traditional Japanese make-up as consisting of more of the familial and spiritual self with little of the individual self, whereas the American has more individual self with a background of family self and very little spiritual self.

The Japanese Jungian psychologist Hayao Kawai (1996) conceptualizes Jung's "self," in contrast with the Freudian split I-it or ego-id, as standing astride the Occident and Orient. He quotes Jung as saying, "At its innermost, the psyche is the world." Kawai may have surprised his questioners at his oral final exam in Zurich, however, when asked, "What are the symbols of the self?" With his understanding of Buddhism, he replied "all created things." Everything is the self, not just symbols of the self. He argues that, as in modern physics, so in Buddhism, nothing has a static, essential, individual nature in and of its own characteristics. Apparent differences emerge out of changing relationships. Using the dharmic word, "Principle" manifests in phenomena. Instead of "I am" (or "you are"), the noun and verb switch to "Being Is" (or "you's"). This "eachness" or uniqueness differs from Western individuality because it ceases to exist when out of relationship. Kawai maintains that Japanese feel the self as connected to something transcendent. I submit that this awareness, even if in the background in most cases, may provide security that allows for more freedom in the shifting multiple selves more apparent in Japanese. Interesting in light of the Buddhist concept of "no self," the Japanese "watashi" for "I" may have derived from "wa-tsukushi," which is "myself annihilated" (Pennock, 1995).

Yes, at least relative differences in the Japanese and Western self do seem to exist. Westerners do seem to be relatively more self-expressive and Japanese more restrained. Strength of character in the West has been to go against convention versus the ability to conform and harmonize in Japan. The proverbs "The squeaky wheel gets greased" versus "The peg that sticks up gets hammered down" probably reflect genuine differences. The Japanese nightmare has been failing to connect and being excluded from the group versus the American one of failing to separate or being controlled by others and losing one's freedom.

Exaggerated versions of such differences may lead to pathologies. In Japanese, sharp private/public separation may lead to anthrophobia and "shinkeishitsu" (nervous, sensitive temperament) with its hypersensitivity to blame. Extreme emotional restraint may result in somatization, especially common digestive system problems, or even in depression and suicide. Rigid hierarchical structure may lead to rebellion, parent abuse, or a transference of frustration to one lower in the hierarchy or an outsider as in school bullying. In America, on the other hand, struggling for extreme independence and individualism may contribute to emotionally deprived children, dependency needs being suppressed especially in males, sexual and aggressive instincts being acted out destructively, narcissism, alienation, and chaos in general.

Especially in the light of these negative possibilities, one might well consider two points. Perhaps apparent differences in Japanese and American selves are primarily differences in degree or emphasis rather than differences in kind. Westerners, too, have some degree of multiple, shifting selves; and Japanese also have some inner sense of individual self. Furthermore, some movement on each side toward incorporating more of the other's emphasis seems to be occurring, which ideally could lead to a healthy balance and integration in each.

Since the Meiji restoration and especially since World War II, Japanese seem to have included a sense of self in their Westernization. Thus, ironically, their tendency to define themselves in relation to the "other" may have led to defining the self more independently. Notable for adapting their imports, they may have failed yet to "purify" (sunao) and tame this imported independence with their own reciprocity and unity, so some anomie and loss of meaning seem evident. Anthropologist Ohnuki-Tierney uses the popular movie "Tampopo" to illustrate this (1987, p. 208).

Also, some of the apparently contributing factors to the strongly relational Japanese self are changing. Geographical factors like natural disasters and population density still make group relatedness adaptive, but world trade makes group cooperation less essential for sharing limited resources and for agriculture, especially the old methods of rice farming. Population homogeneity is still much greater than that of America, of course, but relatively more colored with different peoples than when Japan was isolated. Other sociocultural factors contributing to the "we-self" like the three generational home, mothers for the intensive early "amae" socialization, intact families, and life-long employment are also changing. One sees more independence and individuality, for example, in more choice allowed young people, especially adolescents, in education, occupation, and marriage. Studies find less "kejime" (the shifting consciousness of self according to context as described above) in preschoolers than before (Tobin, et al, 1989).

At the same time, perhaps the West is moving toward a more relational self. Western scholars have certainly given more recognition to the social construction of the self than Freud's intrapsychic focus gave, e.g. Buber, Mead, Erikson, Mahler, and Jung. Adolescent psychology has deemphasized the need for separation and noted that it must be balanced by connectedness. Like Japan, America's geographical and historical factors have also shifted. Americans no longer need to be rugged individualistic pioneers, and the great vision of the "melting pot" has become something of a nightmare of intergroup conflict.

Perhaps a hint that a more spiritual self is also developing in Americans can be detected. Although traditional psychoanalysis treated evidence of any spiritual self reductively, as a regression to infantile narcissism and longing for omnipotence and symbiotic prenatal union with the mother, Japanese psychoanalyst Akihisa Honda introduced Karen Horney, Erich Fromm, and Erik Erikson to Zen Buddhism via D. T. Suzuki's work. Jung, Maslow, and many others have studied the spiritual self and formed the field of transpersonal psychology, which includes human experience that transcends egoic selfhood. Like Jung's "individuation" before transcendence, transpersonal scholars often stipulate that, unlike the disorders of schizophrenia and borderline personality, one must first have a healthy sense of self before transcending it in a healthy experience of the "empty" self (e.g., Engler, 1986). Modern physics has surely provided a new paradigm for increasing awareness of a possible non-dualistic, transcendent "no self" out of which multiple, changing selves emerge and then reemerge in interdependence with other shifting patterns. This self is also reflected in some New Age "pop" psychology, some revival of Christian and Judaic mysticism, and deconstruction in philosophy, literature, and even the somewhat mainstream "constructionist" psychology (Collins, 1993).

Social constructionists like Cushman (1990), Gergen (1991), and Sampson (1983,1985) deconstruct, decontextualize, and decentralize the self. They caution one to consider it as constructed and provisional, changing with history, culture, and even situation. One must ask, "Which Western self is one contrasting to which Japanese self?" For example, (a) should one speak of both the "American" and West European self as "the" Western self? A recent study of values in 46 nations revealed that both the Western European nations and the United States have elements of both individualism and collectivism and, furthermore, that differences within the West on elements comprising this dimension are as large as those between the West and East Asia. Historical, socioeconomic, political, and religious variables are then proposed to explain differences within the West (Schwartz & Ros, 1995). (b) Likewise, does one properly compare the self in ancient Eastern religions with the modern self of Western psychology, as does Ho (1995), while overlooking the very similar mystical traditions within Judaism and Christianity (Western religions, albeit originating in the East)? (c) Similarly, one might well remember the social constructionists' argument that the bounded, masterful "Western self" was only historically "constructed" after feudalism collapsed. They see shifts from religion to science, agriculture to industry, and rural to urban as accompanied by a shift from communalism to individualism (Cushman, 1990). As suggested earlier in this paper, a Japanese Westernization of the self may also be following this movement.

One's dictionary may hint at the simultaneous Easternization of the Western concept of self. In contrast with the 1959 definitions at the beginning of this article, Webster (1996) still retains "essential" and "distinct" in its definition of self but makes no mention of an individual; and "identity" no longer mentions "sameness of essential character" nor "unity and persistence of personality."

Finally, in accord with Kawai's Buddhist conceptualization of reality in terms of "mutual penetration" and "interdependent origination", which also recalls to mind the Taoist yin-yang symbol, one might imagine Japanese and American "selfing" emerging out of the field of their opposites in a continually dynamic process until integration, balance, and harmony (but not sameness) are realized. At least, as Roland (1988) has suggested, one can hope for an "expanding self" going beyond ethnocentricity via enriching cross-cultural awareness.

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RECIPE FOR SELF AND SOUL IN DECADENT TIMES: REFLECTIONS ON THE POST-WAR JAPANESE LITERARY SENSIBILITY

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The literary critic, David Pollack, observes at the beginning of his book Reading Against Culture: Ideology and Narrative in the Japanese Novel that during the Meiji Period (1868-1912) the Japanese were exposed to the Western notion of an autonomous self and "realized, not without misgivings, that they were going to have to have one of these too" (Pollack, 1992, p. 3). The goal for a self took on a political urgency through a slogan formulated during the Meiji period calling for "national independence through personal independence" (Pollack, 1992, p. 3). The notion of a self, though, is not a fixed commodity in any culture; and in the landscape of postwar Japan, buffeted by forces of defeat, devastation and the presence of the American Occupation, once again the individual self seemed in need of some shoring up and deepening.

I shall concentrate here principally on Mishima Yukio's Spring Snow (1968) with some additional brief remarks on a very different novel, Endo Shusaku's The Sea and Poison (1958). In fact, however, this paper only indicates the direction of a far more encompassing project that could, for example, explore the techniques of writers such as Abe Kobe, Oe Kenzaburo and Kawabata Yasunari to determine and reflect on the ways in which self is constructed in their writings and the motivation that seems to impel these writers toward a closer examination of subjective interiority within a culture that is reputedly a "group culture." What is interesting about these writers is the intensity of their quest for self in so brief a time span--a little over a decade--as well as the diversity of paths chosen: neo-realism, Romanticism, surrealism, even the imposition of a (western) Christian tradition. Unlike other literary or social movements that appropriate similar stylistic modes, this quest for self seems to have been directed only by each novelist's own proclivities.

Mishima Yukio

The particular path that Mishima appears to have taken was a kind of literary experiment. A student of Romantic literatures, Mishima in Spring Snow essentially seems to be asking whether or not the tropes of Romanticism, themselves synonymous with the writing of an interior subjectivity, could be imported and transcribed within Japanese cultural discourse.

In this novel, arguably the strongest of his tetralogy, The Sea of Fertility, Mishima traces the ill-starred romance between Kiyoacki, the son of the socially insecure, yet financially stable Matsugae family, and Satoko, daughter of the Count and Countess Ayakura, a family that possesses both the manners and social pre-eminence of the nobility, but also the effeteness, the diminishing funds, and the traces of decadent behavior of a declining aristocracy. The fact that Mishima places on center stage this romance--beleaguered as it is with adolescent hesitation and misgiving, does not, of course, make him a romantic writer. But other characteristics do, not the least of which is his borrowing of certain Romantic images and habits of thought.

In one particular passage Mishima describes Kiyo at the beach with three of his friends from Peers School: the two Indian princes, Chao P. and Kridsada, and Honda, his long-time friend. It is nightfall with the constellations brightening the sky and the waves rising and growing louder. The narrator observes:

"To be surrounded by such massive power was like being shut up within a vast koto.

"Indeed, it was precisely that. They themselves were like four grains of sand that had somehow found their way into its base, an enormous world of darkness, outside which all was bright. Above them were stretched thirteen strings from one end to the other. And fingers of whiteness that were beyond words were touching these strings, making the koto come alive with the grand and solemn music of the spheres, the immense vibrations shaking the four grains of sand within" (p. 234).

The image of the koto sounding up the sympathetic vibrations of the music of the spheres is a direct orientalizing and borrowing from Samuel Taylor Coleridge's poem "The Aeolian Harp." His poem is generally read as his testimony to a responsive imagination in all humankind that hears and is uplifted by the natural phenomenon of the wind producing music on the harp. Coleridge describes its power as:

A light in sound, a sound-like power in light,
Rhythm in all thought, and a joyance every where--
Methinks, it should have been impossible
Not to love all things in a world so fill'd;
Where the breeze warbles, and the mute still air
Is Music slumbering on her instrument (Coleridge, 1969, p. 101).

To come upon the koto image in Spring Snow struck me, when I first read it, with about the same force I image I would feel upon seeing a tall Northern pine in the middle of a desert. I felt both pleasure in recognition and shock at the incongruity. Nature in Western Romantic tradition was always figured as a vast imposing force--on the order of Mont Blanc--that could instruct in a profound mantle of quiet or invoke awe and sublimity. Nature in Japanese literature, on the otherhand, was smaller, defined, broken down into specialized parts as season markers in verse or framed foci for meditation. Nature was always a lower-case "n."

To adopt such an image and place it in a novel that overtly deals with Japanese class and social structure, as well as a heavy dose of Buddhist philosophy, was an especially daring gesture. Nature, in particular Western Nature, is a force of instruction and power available to any and all who have the capacity to attend and receive. In fact, Mishima, trained as he was in various Romanticisms, held in his own nature certain recognizably Romantic precepts. Sounding a little like Wordsworth in his "Intimations Ode," Mishima, in a 1966 diary entry (only four years before his suicide), wrote the following note:

"Among my convictions is the belief that the old are eternally ugly, the young eternally beautiful. The wisdom of the old is eternally murky, the actions of the young are eternally transparent. The longer people live, the worse they become. Human life, in other words, is an upside-down process of decline and fall."

Unlike Wordsworth's poem with its deep tones of poignancy and nostalgia for the infant who enters this world "trailing clouds of glory," Mishima's remarks on the falling away of physical beauty and the decline of mental prowess suggest the perspective of decadence rather than that of Romantic nostalgia. Repulsion dominates here more so than regret for the passing of a world of lost innocence and wholeness, and I think these darker tones inevitably color any impulse toward Romanticism in his works.

Whether or not Mishima could approach Romanticism with the same sense of visionary wonder as earlier Romantics is hardly the point. What matters here in this discussion of the Japanese and their development of a heightened subjectivity is Mishima's own awareness of the shift in stance and attitude during the Meiji era. Midway through the novel, Honda is recalling with Kiyo the memorial photograph celebrating those who died in the Russo-Japanese War (1904-1905). Repeatedly, the photo is described as an art object with figures arranged as if "in a Renaissance painting." Honda comments on how removed from reality this photo now appears to him:

"Today, all the stories of past glory wars have sunk to the level of those edifying accounts we hear from middle-aged noncoms in the military science department or the boasts of farmers around a hot stove. There isn't much chance now to die on the battlefield.

"But now that the old wars are finished, a new kind of war has just begun; this is the era for the war of emotion. The kind of war no one can see, only feel--a war, therefore, that the dull and insensitive won't even notice. . . .

"And just as in the old wars, there will be casualties in the war of emotion, I think. It's the fate of our age--and you're one of our representatives. So what about it then? You're fully resolved to die in this new war--am I right?" (p. 198).

Honda' s prophecies are exactly on target, and Kiyo is, as the novel repeatedly foreshadows, a casualty in this war. Mishima clearly recognizes a shift away from storytelling narrative and the epic realism of an earlier epoch, but the reader still may question whether or not he has successfully effected a turn toward subjective lyricism in this novel (has he truly rendered this "war of emotion"), or has Mishima, like Honda, merely prophesied what would take place?

At the opening of Spring Snow, Kiyo, now eighteen, seems willing to commit himself to his emotions, but "emotion" here translates into passions of the moment, rather than the "emotion recollected in tranquility" of the introspective soul. As the narrator observes of Kiyo:

"He wanted to be like a pennant, dependent on each gusting wind. The only thing that seemed valid to him was to live for the emotions--gratuitous and unstable, dying only to quicken again, dwindling and flaring without direction or purpose" (p. 15).

Throughout the novel, Kiyo does not seem to advance much beyond this state of uncontrolled response, and he commits himself to Satoko only when she becomes an unreachable object by virtue of her engagement to a member of the Imperial household. Mishima, himself, moreover, short-circuits a viable subjectivity in his characters by cloaking occasions for true self-awareness in the veils of courtly manners, ritual form, and a hyper-sensitivity that induces self-consciousness. Over and over again the word "elegance" is used until it becomes a heavy perfume, stifling rather than enchanting the senses. At one point, elegance is cited as a disease only too capable of diluting the earthy realism of the samurai traditions that had shaped Kiyo's family. As Mishima writes:

"By Kiyo's time, the first traces of refinement were threatening to take hold in a family that, unlike the court nobility, had enjoyed centuries of immunity to the virus of elegance. And Kiyoacki, like an ant that senses the approaching flood, was experiencing the first intimations of his family's rapid collapse" (p. 15).

A romantic subjectivity depends for its vitality on open channels of feeling and response--unfettered immediacy of emotion without either a judgmental gaze or the lethargic drain of boredom and ennui that would compromise its forcefulness. The characters in Spring Snow, moving about as they do in Mishima's tableau of Japan at the end of the Meiji era, feel both the formal constraints and the boredom brought on by the decline of an effete aristocracy. Furthermore, their story is modified to an even greater degree by the fact that it is told by a postwar writer who has witnessed his country's suffering and has known the inevitable loss that accompanies change. By temperament, historic circumstance, and a marginalized relation to society, Mishima possessed a fascination with and a literary understanding of Romanticism but was wholly unsuited to ever suspend for a moment his distanced awareness and judgment. And so his experiment with tropes of Romanticism in Spring Snow -- like the Meiji era itself--seems both magnificent and doomed.

Endo Shusaku

Endo Shusaku's novel, The Sea and Poison (1958) is a very different sort of book from Spring Snow, and to move between them is a little like leaving the Palace at Versailles to trod off to the army barracks. Endo's novel describes as its key incident a vivisection performed at a Japanese military hospital on an American P.O.W. The point of the experiment was to discover how much of both lungs could be removed before the patient died. Unlike Mishima with his love of the gorgeous and his need for control via an omniscient narrator, Endo relies more on direct dialog as he presents his situation and characters with uncompromising realism.

A practicing Catholic imbued with a sense of sin and guilt, Endo points an unnerving finger at Japan's shame-driven culture. What he presents in this novel is a continuum of conscience--from a total absence of conscience in some of the military officers who joke about the vivisection and later demand the patient's liver as mocking delicacy to be consumed, to some senior officers who are clearly distressed but say nothing, and, finally, to the medical interns who most concretely explore ideas about conscience, judgment and personal moral standards. The dialectical pull in this novel is between the intern Suguro who is the most empathic and hence the most emotionally vulnerable of the medical staff, and the intern Toda, who as a schoolboy was portrayed as one who knew how to curry the favor of adults and succeed, despite his hypocrisy. Suguro, overwhelmed by the image of murder going on in front of him in the guise of good medical practice, is reduced to an emotional shambles. It is up to Toda, then, to be the authorial mouthpiece in an exploration of conscience and remorse. When asked to take part in the experiments (three vivisections were scheduled), he wonders to himself:

"Killing a living human being. Having done this most fearful of deeds, will I suffer my whole life through?"

Then, glancing over at the senior attending physicians, he remarks:

"These men were, after all, no different from me. Even when the day of judgement comes, they'll fear only the punishment of the world, of society. . . " (p. 126).

Finally, at the close of the book, Toda begins to respond to Suguro's assertion that "some day, we're going to have to answer for it." Swiftly, Toda puts to rest any external pressure by responding:

"Answer for it? To society? If it's only society, it's nothing much to get worked up about. . . . You and I happened to be here in this particular hospital in this particular era, and so we took part in a vivisection performed on a prisoner. If those people who are going to judge us had been put in the same situation, would they have done anything different? So much for the punishments of society" (pp. 166-167).

The words are forceful, but as the narrator indicates, Toda once again feels "an indescribable sense of weariness," the same sort of weariness he felt when he agreed to take part in the vivisection. Despite the hypocrisy, the coolness, even the brashness he has shown earlier in the novel, this feeling of weariness gives silent testimony to his own awakened conscience.

Endo's and Mishima's novels are more complex than I have suggested here, and, as I indicated earlier, their experiments and methods of rousing and bringing to light an individuated subjectivity are only two of the potential directions taken by other Japanese fiction writers. One can speculate about the relation between a culture and the writing it produces. Does the literature merely describe the culture, or does it in some proactive, prophetic sense, actually shape the culture? Probably the answer to that question, in this instance between description and prophecy, is a mutuality of exchange -- and out of that mutuality in this particular era of Japanese literature has sprung a multiplicity of pathways to an articulation of self and identity.

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III

Japan Studies and Curriculum

An Inquiry Unit on Japan for Undergraduate Methods Students in Elementary Education

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This paper has two major goals: 1) to set forth a categorization system for integration of Japan Studies into the curriculum and 2) to write about a particular such integration, a unit on Japan that I have been conducting with undergraduate elementary education students in their literacy methods course over the past three years. Integration has been a major focus in education practice and theory over the last few years (Harlin, Lipa, & Lonberger, 1991; Harp, 1993; Hiebert, 1991; Pappas, Kiefer, & Levstik, 1995; Routmann, 1991; Speaker, Levitt, & Speaker, 1992) which has generated research on effectiveness (Jones, Coombs, & McKinney, 1994; Thames, & Reeves, 1994) and complex assessment practices (Harp, 1991; Tierney, Carter, & Desai, 1991). It has been discussed with respect to various populations: elementary (Grisham, 1995), middle school (Willis & Speaker, 1995), secondary alternative settings (Smagorinsky, & Coppock, 1995), learning disabled (McArthur, Schwartz, & Graham, 1991), and adults (Thistlethwaite, 1994). It was also a major topic of the Japan Studies Institute which many college and university faculty members have attended with Al Coox in San Diego over the past few years.

A categorization system for integration of Japan Studies must consider at least five aspects of the content to be studied: a) Course or Curriculum Design, b) Exogenous Integration, c) Endogenous Integration, d) Thematic Units, and e) Extracurricular Design. These are fuzzy categories that require some delineation; they are certainly not mutually exclusive nor are they intended to be. These terms are defined below.

Course or Curriculum Design is accomplished by adding new courses to present programs or developing new programs to improve understanding of Japan at a particular institution. Examples include adding a course on Japanese History to a History Program or an Asian Studies Program; developing an interdisciplinary minor, Japan Studies, using various courses on Japan offered in several departments; or finding funds to offer Japanese Language instruction to students. The disadvantage of this approach to integration at the college level is that faculty must be found to staff the course which implies budgetary considerations and the often lengthy approval process required for such offerings. The great advantage of developing this integration structure is that it institutionalizes the offering of the course or program.

Exogenous Integration can be accomplished more easily than designing a new course or curriculum. It requires that an instructor bring material/activities/topics outside the discipline into the discipline to develop wider knowledge bases and academic excellence through connections between the discipline and other disciplines. For example, in comparative literature, an instructor might incorporate considerable culture study on Japan and the Japanese to assist students in interpreting aspects of Japanese literature and comparing it with other literatures; in education, an instructor could develop an extensive inquiry unit on Japan to provide students with the experience of participating in such a unit before they are required to plan and implement such units with children (more on this later). The disadvantages for this type of integration are that many disciplines do not allow for the introduction of a sufficient volume of material for learners to acquire more than a taste of Japan Studies, only certain courses allow this type of integration (integration of Japan Studies into a course on Milton would be absurd), and there is little institutionalization of Japan Studies unless the instructor teaches the particular course to a high volume of students. The advantage of this type of is that it can be done on a small scale and quickly.

Endogenous Integration allows the instructor to concentrate on aspects of Japan Studies that relate to the particular discipline being studied. This is the most common form of integration in the college curriculum and, of course, occurs with many other interests of the instructor. It involves bringing material/activities/topics related to Japan but within the discipline into the forefront to develop a stronger knowledge base in the discipline and academic excellence through using examples related to Japan, Japanese language or Japanese culture. For example, in a linguistics class, where the instructor uses sentences from various languages as examples of syntactic/semantic/pragmatic structures, the instructor can use Japanese examples. In a sociology class on the family, examples of Japanese family structures and statistics can be used for comparison on a variety of dimensions. The disadvantages and advantages of this type of integration are similar to those of exogenous integration; however, an important added advantage is the focus on the content of the discipline through Japan Studies.

Thematic Units are modular or stand-alone units on topics which can be used at a variety of levels (elementary through graduate) to promote understanding of the complexity of our global society and its interactions. For example, a thematic unit, titled, "Rice: Food for the Millions/Feeding the Hungry," could investigate themes such as: 1) the contribution of rice agriculture to stable and emerging ecomonies throughout the world, including Japan as one historical and modern example; 2) the culture of rice and its production in Japan and Southern China today, as an example of comparative economics; 3) rice as a commodity throughout Japan's history; 4) rice and its use in fertility rituals of the Shinto Religion; 5) rice as modern business -- trade and barriers in the modern world. Such a unit could tie in local culture areas such as Louisiana with various global markets and constituencies.

Extracurricular Designs include Colloquia, Clubs, Special Activities, Advertising/P.R. about Japan Studies Opportunities, linking with community organizations and making presentations in a variety of classes or forums. For example, instructors and students of Japanese may find it advantageous to participate in a local Japan Society or even the Japan Studies Association. I devote the remainder of this paper to an example of an exogenous thematic unit where the learners generate the themes of their investigations through questions which they ask.

An Example

The major goal of my unit on Japan is to provide teachers and future teachers with a model of integrated instruction. With such a model, they can design a flexible, inquiry-based unit on Japan or other topics. The unit allows them to experience a wide range of multimedia activities on Japan. This is not a unit which provides a complete set of materials for teachers to use in their classrooms; rather, it points the direction for those who are interested in developing thematic units by suggesting: a) Children's and adult books on a wide range of topics related to Japan; b) Artifacts, arts, activities and crafts which can be used to develop knowledge and skill, especially related to Japan and its peoples; c) Deepening learners' understanding of the Japanese culture through potential travel, exchanges and discussion; and d) The process of inquiry and its implementation into classrooms (Speaker, Levitt & Speaker, 1992). Obviously, any instructor must choose activities that are appropriate for the ages and abilities of the classroom's learners; the instructor can modify activities or create new ones which meet specific learner/disciplinary needs (a list of some activities is in Appendix A). My current unit has 86 potential topics or centers on which learners may focus their investigations. Generally the time allotted for the unit is about eight hours of class time spread over three days in this six semester hour undergraduate literacy methods course with practicum.

The basic opening activities of the unit involve developing questions to guide inquiry of the learners as they investigate Japanese culture and flooding the classroom with as wide a rage of materials and artifacts as possible. I like to have students write their questions about Japan on 3 X 5 cards during an extensive brainstorming session where they work in small groups to produce: a) what they know about Japan and the Japanese; b) their questions which they will investigate; c) an analysis, organizing what they know about Japan in the form of a semantic map or web; and d) a brief presentation about their map and questions. They organize and classify the questions to form areas of group inquiry. Some examples of questions generated by one group of students are: Do the traditional arts get taught with everyone's school day? Are there special schools for traditional arts? Do the Japanese incorporate music and art in the school day? Is a child's career decided by other people? How does the school day begin for lower elementary students? Are Japanese children really superior in intellect to American children or are Japanese children only trained for the testing? Should we follow in the Japanese educational direction? What is the school system like in Japan? Are family values and morals taught freely in Japanese schools? What is the school system like in Japan? How many hours do children attend school in Japan? What are some teaching strategies used in Japanese classrooms? At what age do children first learn to read? Do children read literature in the classroom or basal readers? What are things you can do for fun in Japan? What do the Japanese do for entertainment? What do children do in their free time? What are the Japanese traditions for bringing up young children? How do Japanese people feel about their aging society? What is the size of the average family? What is the climate of Japan like? How does gender-different language effect modem society? What kinds of food do the Japanese eat? What are the people of Japan like? How do you learn to use chopsticks? Are there any really good Japanese restaurants in New

Orleans? What is home life like for the Japanese? What are Japanese customs like? How do Japanese people view Americans? How did the custom of bowing originate? What is the current rate of plane flights to Tokyo? What are some international or foreign exchange programs with Japan? Students in the elementary education program rarely know much about Japan so they need the interaction of a group to generate prior knowledge and questions for their investigations.

Flooding the classroom with materials and books about Japan is the second major activity of the unit. I have collected materials from each of my trips to Japan (1952-53, 1994, 1995). On the first day, I usually take a library cart full of books about Japan (in English and Japanese), books for children and adults in English and Japanese, magazines and manga (Japanese comic books); a videotape player with large monitor and about six video tapes; a slide projector with carrousels of slides on Japan and the computerized index of topics; calligraphy materials; origami materials; two computers with Japanese word processors and information files (see Appendix B for a list), including a CD encyclopedia and an extensive bibliography; taped and printed music and a keyboard so we can practice Japanese songs; and maps, artifacts and a variety of handouts. The students play with this material for about an hour, looking through it, sorting it, organizing it with only the assignment to play and take notes of what they examine for their log. I show slides and talk about Japanese language and literacy, but try not to answer questions which have been generated during the brainstorming. I introduce simple greetings and some Japanese calligraphy. You can generate interest by helping learners write their names in Japanese. This period goes quickly. I close it by asking students to do one of the following: look for something Japanese at home and bring it to the next class meeting to share; go to a Japanese restaurant, have a meal and report back to us about it at the next meeting; read a book, or use some multimedia resource or internet to learn more about Japan; or rent a Japanese film and talk about it at the next class meeting.

The major assignment comes at the next meeting. After students share their homework, they receive a set of portfolio guidelines. Now they must focus on developing their knowledge and answering their questions; they now know I will grade the portfolio. The search through materials becomes more focused and purposeful; students take responsibility for their own learning rather than just playing with the material. They develop specific projects to use as part of their portfolio; for example, one group of students decided to examine the portrayal of women in manga while another group called travel agents to find out about current costs of packages to Japan. They ask for specific materials after meeting in groups to divide the search for information, to discuss what they have found, and to answer each others questions. They have conferences with me about problems they have encountered, what they are preparing, what they have found, and the organization of their portfolios. Some try origami and calligraphy more seriously, increasing the effort to do something better than their first attempts. They plan their presentations for the final day and construct their portfolios. To end this meeting, I like to have a Japanese friend or student attend the class and answer questions.

Results and Conclusions

Student's presentations are short,

some individual, some in groups--each different. Some changes in affect can be noted from their logs; some students are not very interested in Japan and write things like "we're doing Japan because the instructor's got a thing about it." Later reflections show surprise about "getting into it" and an increasing interest in learning more about Japan. Some complain that they did not have enough time to study their topics. Some go in search of more experiences relating to Japan (workshops, restaurants, the Japan Society, language classes), but I have not heard of any who have scheduled a trip--maybe some will in the future. Two have asked me to visit their classes with my materials, and I have presented to a group of first through sixth grade children.

The power of this model of integration is tested when these students begin working with children in a school several weeks later. They discuss with classroom teachers the topics that must be covered as part of the curriculum, and then they develop their own units. They use a variety of topics and techniques, but invariably the children brainstorm about the topics, ask questions about them and search through a variety of materials to answer their own questions. The power of inquiry cannot be underestimated. Through a short integrated unit, students can see how to take control of their learning and how to direct other learners to become more involved in learning. Not knowing all the answers is a normal state for humans; we should all be inquirers and learners throughout our lives. This model of integrating Japan Studies provides one avenue to foster inquiring minds.

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Appendix A: Selected Activities for a Japan Unit

1. Sort questions you (and other members of your group) have into categories to simplify your investigation. Add other questions as you think of them.
2. Categorize materials available so that you can identify possible sources of information for answering your questions.
3. Spend time in each of the centers which the class members have constructed to find out what your classmates have been discovering about Japan.
4. When you find information which answers your questions, take notes and then write up the answer. Post the answer in a center or a computer file.
5. What are the following: Kyoto, Matsue, Osaka, Himeji, Izumo? What is important about each?
6. Add something to one of the following centers: Language, Art, History, Music, Travel, Sport, Religion, Women, Calligraphy, Money, Cultural Artifacts, Personal Artifacts, Literature. Dictionaries, Manga, Geography, Jobs, People, Origami, Computer, Slide, Mathematics, Writing, Video.
7. What are the following: Hokkaidoo, Honshuu, Kyuushuu, Shikoku. What is important about each? [Construct your own puzzle like this and post it for others to investigate.]
8. Investigate someone important in Japanese history and prepare a short report.
9. Do each of the following go together: Joomon, Yayoi, Kofun, Yamato, Nara, Heian, Kamakura, Muromachi, Momoyama, Tokugawa, Meiji Restoration, Showa? Why? What are they? Why are they important?
10. Build a timeline.
11. Learn a few phrases of Japanese such as greetings.
12. Learn to count in Japanese.
13. What is the typical diet of the Japanese people? What nutrients does it contain? How many calories per day are usual? Compare this with the American diet.
14. Choose an area in Japan and investigate its ecosystem. Develop a project to test or display some aspect of this.
15. Read a Japanese children's story. Post your reaction to it.
16. Read part or all of a Japanese novel or play. Post your reaction to it.
17. Write a Japanese restaurant review and post it.
18. Examine artifacts in a center and write about your observations.
19. Use computers to search for answers to your questions.
20. Read to search for answers to your questions.
21. Share your findings with an individual or a group.
22. Plan a performance with a group.
23. Plan a trip to Japan.
24. Do an art project.
25. Make hanko (name stamps) out of bars of soap or linoleum blocks.
26. Make screens using classroom made-paper and artwork.
27. Learn to write you name in katakana.
28. Paint a scroll for your takanoma.
29. Study a martial art or bring a Japanese martial artist into your classroom.
30. Examine tea bowls and other implements for the tea ceremony (chanoyu).

31. Study the tea ceremony (chanoyu) and set aside a section of your classroom to be a tea ceremony room. Decorate the tea ceremony room with screens and art work from your class projects. Invite a Japanese tea ceremony expert to your classroom to demonstrate the tea ceremony.
32. Make o-mochi (flavored rice candy) and try different flavorings.
33. Communicate with a class of similar age children on the Internet.
34. Write letters to various Chambers of Commerce in Japan.
35. Write letters to the nearest Consulate General of Japan
36. Listen to Japanese music.Write a report.
37. Rent a Japanese video and watch it. Discuss it with your family, friends or classmates. Write a movie review column for your classroom newspaper.
38. Study Japanese animation and TV shows which have been based on Japanese characters. Produce some of your own Japanese style comic books (manga).
39. Invite several people who have been to Japan or who are Japanese to your classroom to discuss their experiences. Have them bring in artifacts from Japan which they have collected.
40. Find out about the types of games Japanese children play. Learn to play them and teach other members of your class to play them.
41. Learn some origami.
42. Learn how to make vegetable sushi.
43. Learn to use chopsticks (hashi).
44. Go to a Japanese restaurant. Eat different types of Japanese food.
45. Find someone with a futon and try sleeping on the floor.
46. Read Japanese folktales. Retell them to a partner.
47. Read a Japanese play such as kabuki or bunraku. Adapt it for performance in you classroom or school.
48. Investigate favorite Japanese sports like baseball and sumo. How are they similar to American sports? How are they different?
49. Try reading a Japanese train schedule.
50. Develop your own version of wood block printing.
51. Study Japanese flower arranging (ikebana). Practice it with some flowers you have grown.
52. Build a model of a suit of Japanese-style armor to wear.
53. Study traditional and modern Japanese clothing. Discuss its similarities and differences. Design some clothing following a Japanese pattern.
54. Identify 10 items in your house which were made in Japan.
55. Read the Japanese Constitution of 1947. Compare how their system of government works with the American and British systems.
56. Read about famous Japanese historical and literary figures. Write a short biography about your favorite person and present it to the class.
57. Study about women's life in ancient and modern Japan. Report on their lives and options.
58. Compare and contrast the US Constitution and the Japanese Constitution of 1947 (the MacArthur Constitution).
59. Investigate Japanese attitudes about sex, dating and marriage and then compare these with US attitudes.
60. Read about religion in Japan. What are the attitudes of the Japanese towards

religion? How do these attitudes compare to attitudes in the U.S. historically or currently?

61. Examine a number of Japanese manga or films for how women and/or foreigners are treated. What types of violence are depicted? What attitudes do you infer from these images?

Appendix B: Information for Unit in Computer Files

Information related to this unit is in the following files:

1. Unit.Intro (this is basically what you're reading now!);
2. J.Unit.Activities.1 (general activities you can use with your unit);
3. J.Shogun.Activities (a set of brainstorming activities for students interested in the Tokugawa shogunate);
4. J.Historic.Names (a list of famous Japanese, historical and mythical for students to investigate);
5. J.Math.1 (some ideas for incorporating mathamatics in your unit);
6. J.Science.1 (some ideas for incorporating science in your unit);
7. J.Center.Database (list of possible centers which you could construct for a unit);
8. J.Schedule.2.Day (a schedule for two days of introductory activities for a unit);
9. J.Questions.1 (a set of questions generated by undergraduates about Japan, formatted and categorized in a database);
10. J.Center.Labels (a set of large font titles for centers in J.Center.Database);
11. THEMUNT2.doc (a thematic unit in IBM format, developed for elementary use by a group of teachers in one of my courses);
12. J.THEMUNT.Wd1 (a version of THEMUNT2.doc in Mac Word format with some editing);
13. J.Child.Bib (a bibliography of books and useful materials for children and adolescents);
14. J.Grand.Bib (an extensive bibliography of works on Japan and the Japanese);
15. J.Bib..DB.1 (an extensive database of works on Japan mostly the same as in J.Grand.Bib).

Above all, enjoy your study of Japan and the Japanese! These files (Macintosh Microsoft Works 4.0) are available to those who send a 3.5 inch computer disk to me at Department of C&I, ED 342, UNO, New Orleans, LA, 70148.

Infusing Japan Studies into the College Curriculum Through Multicultural Literacy Courses

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Introduction -- Why include Japan studies?

Several times, I have taught a literacy course that focussed on multicultural education, teaching diverse cultural and linguistic populations for undergraduate and graduate students preparing to become teachers. Many of the readings and young adult literature selections designated for this course are chosen with awareness of the class membership's student population. My students often requested reading selections from Asian cultures, particularly Vietnamese, Korean and Chinese, because these backgrounds were common in the community. However, my students' literature requests were made based on a need to understand others, students they taught or might teach. Unexpectedly, in the Spring 1995 and Summer 1995 class memberships, Japanese-American students enrolled in each of the multicultural courses. The literature requests demanded that I search for selections that resonated personally for particular course members, rather than for students they would teach.

Designing the initial multicultural course, a colleague's curricula request, and reading a Japanese tale course signaled a synchronous beginning. Richard Speaker, returning from JSI, decided that within his literacy courses his students would begin exploring Japan via his lived experience. Beyond that, he wanted other literacy colleagues to infuse their literacy courses with thematic teaching; his curricula mission pushed him to offer assistance through suggested readings, thematic planning, and an exhilaration for including such study. Through many conversations with Richard, I discovered that I had acquired literature selections that could be useful in bringing Japan Studies to my students. To honor what I believed to be the necessary elements of a multicultural literacy course and to be respectful of an emerging curricular discourse between Richard and me, I began my own autobiographical inquiry into including Japan Studies within my university courses.

Clearly I felt compelled to examine those episodes that support the initial integration and substantiate continued investment in Japan Studies and the recognition of multiple voices which has helped me move beyond the seductive hold of the personal viewpoint. I wish to offer three short narratives--essential stories--that point to, more than they tell, what it means to see in a way that allows the essence of teaching to reveal itself to us.

A Look That Hears

In feudal Japan, there lived a monk, famed for his temple garden of morning glories, and a lord in his nearby castle.

The lord, upon hearing of the bountifulness and beauty of the garden, sent forth to the temple a message that on the day following the full moon, he would arrive in early morning to view the garden.

On that appointed day, the monk upon early rising, went directly to the garden and plucked all the morning glories but one. When the lord arrived the monk guided him to the garden, fresh-laden with morning dew, beckoning him to savor to the fullest what his eyes could behold.

The mass of foliage denuded of the multitude of flowers he had imaged beckoned the lord to break the silence to ask of the monk, "Where are the morning glories for which you have gained renown?"

The monk, gesturing to the lord to savor the lone flower, said softly, so as not to tread upon the silence unduly, "My lord, if you but allow the morning glory to speak, the flower will disclose to you the essence of the being of the morning glory that it is."

The lord paused, allowing his eyes to rest upon the flower, and listened with care to the speaking of the morning glory. Then he turned to the monk, bowed a little more deeply than a lord typically is wont to bow, and said quietly, "I know better now what it is to hear when I look." With that he left upon his lips a faint smile (Aoki, 1992, pp. 21-22).

In a true sense, our monk was a Zen pedagogue, a person who leads. He asked his lord to push aside the seductive hold of those understandings that claim correctness and to approach with bowed humility, with an attitude of surrender to the sound of the voice that calls. What yielded to him was a deep insight, that if he is properly oriented and if he listens carefully--that is, a listening filled with care, the care that brought the lord and the flower together--understanding will develop. This Japanese story focuses on the Zen pedagogue rather than the verbal competition pedagogy which so often characterizes Western teaching.

My own reading of ancient stories often fills me with interest and the glimmer of pedagogical understanding. Such is the case when I read Ted Aoki's chapter containing the narrative above. Through Aoki's offering I begin to see how unexpectedly each of us moves between the roles of monk and noble person in our profession education endeavors.

She is the Teaching

In Spring, 1994, I taught a reading course entitled "Teaching Literacy Within a Culturally and Linguistically Different Environment." This was my first experience teaching a multicultural course; I was delighted with the opportunity. I planned the course to include strong components of autobiographical inquiry (writing activities titled: your reading autobiography, your writing autobiography and your reconceptualized autobiography), information on language acquisition and development, useful literacy strategies for teaching and learning in diverse classroom settings, and a wide range of multicultural children's literature to engage and enrich students' meaning making.

About six weeks into the course I brought in Grandfather's Journey by Allen Say. Bringing in this illustrated children's text was for enjoyment, not for jogging painful memories. After all, my intention was to encourage thinking about Japan and America "through compelling reminiscences of Say's grandfather's life in both countries. The author/illustrator warmly conveys his own love for his two countries and describes the strong and constant desire to be in both places at once: When in one country, he invariably misses the other. His grandfather, he tells us, would understand.

Angela wiped away her tears at the conclusion of the story. She wrote. Her response was painful to write she claimed. At only one time in her life did she want to be Japanese, and she was denied the status. At the age of fourteen Angela accompanied her Japanese mother and her sixteen year old sister to her mother's birthplace in Tokyo. They were to become acquainted with her mother's family for the first time. Upon arrival in Japan they were greeted by only one sister. The two other siblings, another sister and a brother refused to meet with the long-departed sister if she was in the company of her children who were part American. Angela's encounter with racism burned in her and needed an outlet; Grandfather's Journey helped her communicate about her experiences.

New Student

The Summer 1994 multicultural course brought Lisele Hirata, a graduate student in elementary education. Her reading autobiography described her average American lifeworld in Seattle. Lisele recounted her early literacy development as ordinary and usual. Without question she always fit into her wide social group. She was determined to make learning a meaningful experience for her future students in Seattle. Each new multicultural literature selection broadened her understanding of affirming diversity in the classroom.

One evening I brought in a wide selection of illustrated books and novels for students to read during Readers' Workshop -- a reading respite -- sit back and read for your pleasure. Lisele noticed Uchido's novel Journey to Topaz. "I have never before read a book about Japanese-Americans. May I check this book out for the weekend?" I was amazed that this student did not have access to volumes of Japanese literature in her home. Her literature response revealed her personal and deep connection with this story written from the perspective of a young girl during her imprisonment in a World War II resettlement camp. Surprisingly, Lisele revealed that her parents were second generation Japanese-Americans who had themselves experienced internment during the second World War. A telephone call home became an interview with people she had never really known existed, the young children who lived Uchido's story firsthand.

Watchful Thoughtfulness

What is the voice of teaching that these stories speak? Surely it is more, much more than a recording of a minor historical event in the lives of a teacher and a few students. Why are these particular stories of single moments worth remarking?

I have had to go through a process of reflection to see these stories in light of my developing teaching. So now I examine a teacher's learning of watchfulness and thoughtfulness on a continuum occurring across time:

I. Developing a Scheme--Period of orientation and information gathering for a multicultural education stance. With Richard Speaker's return from JSI, I was developing a scheme for a Japanese Theme. The period of curriculum discourse orientation and information gathering to introduce Japan Studies within multicultural literacy course.

II. Imitating Modeled Behaviors - - I focused on my own behaviors, relied on imitation to intervene with students in multicultural context, using my own reading of Aoki's tale to focus on teaching/learning behaviors and to intervene with my students in a college context.

III. Establishing Joint Focus--Interactions between me and my students gradually became goal oriented, with primary focus on the use of multicultural materials to teach concept and personal discovery of the reader's heritage. Some students began recovering memories and sharing experiences through reading and writing autobiographies.

IV. Responding Indiscriminantly- - I responded to students' initiation and students began to focus their attention on each other, but statically without personalizing the response or applying to future teaching. I began to observe what students can or cannot do.

V. Ordinarily There or Responding Discriminantly--I respond to students' initiations dynamically, adding information to students' interest, and eliciting longer in-depth study. Students' initiations of literary and personal inquiry expand dynamically, adding information to students' interest, and eliciting longer in-depth study.

VI. Facilitating Thematic Organization and Dynamic Interactions Within Groups of Others--Students participate in outward communication with potential students. I respond by focussing students' attention on interactions with others, supporting ongoing and outward focus toward communication with potential students.

Why were these stories the basis for the allegory that now serves as the impetus for continuous reflection? Looking through these stories I have seen myself in turn in the allegory as the monk and the noble person, the rejected child and the usual one. Because I yearned to understand through sight and sound and language, I ventured into these roles long after each tale was spent. Reflecting on the power of others' stories bestowed me with certain power. Unquestionably the advantage that reflection grants is the accumulation of insights from one story to the next. The knowledge I gained by placing myself into the protagonist role and, of course, as an omniscient narrator do offer an irresistible position of influence. I trust that these use of these characterizations will not be construed as misuse, impertinence or arrogance, but, to the contrary, as one teacher seeking deeper understanding of what motivates and sustains meaningful academic environments for pre-service and in-service teachers.

Imposing order on the complex layers of learning that have accrued over time while the allegory was in process (and continues to be), I have constructed a type of time line-continuum that represents how the developing allegory was represented in my teaching and curriculum development.

Conclusions

These three short narratives point to, more than they tell, what it means to be oriented in a way that allows the essence of teaching to reveal itself to us through the lives of the our students and their responses to literature. Since we teach in a multicultural society, Japanese Studies, integrated into the curriculum, allows some of our students to express their voices and respond to literature with aspects of their lives. The teacher's ears and eyes must be attuned to follow the development of learners inside and outside the classroom.

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IV

Japan Studies in International Perspectives

Japan and Russia: The Northern Territories Issue in the Post-War Era

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Fifty years ago the guns of World War II fell silent. To this day the shortest conflict of the war, that between the Soviet Union and Japan, awaits the closure of a formal peace treaty. The bar to a peace treaty is the dispute over four tiny (1,928 total square miles) islands directly off the northeast coast of Hokkaido. To the Japanese these four islands, Habomais (six tiny islets grouped together under the term "Habomais"), Shikotan, Kunashiri and Etorofu, are the "Northern Territories." The Kurile Islands, a chain of eighteen islands arcing northward of these four are not in dispute (Allcock, 1992; Stephan, 1974).

Since the Russo-Japanese encounter in the northeast Pacific has been explored by several western historians (Allcock, 1992; Hasegawa, Haslam & Kuchins, 1993; Jain, 1981; Lensen, 1959,1972; Rees, 1985, Stephan, 1974; Swearingen, 1978), this paper neither examines that history nor argues the merits of claims and counter-claims. Some background, however, will put the contemporary issue in historical perspective.

The Northern Territory dispute dates at least as far back as the 1855 Treaty of Shimoda, when Russia and Japan agreed on a border between the islands of Etorofu and Uruppu (the most southerly of the Kurile chain). For sole rights to Sakhalin Island Russia ceded all of the Kuriles to Japan by the Treaty of St. Petersburg of 1875. The Treaty of Portsmouth of 1905, which ended the Russo-Japanese War of 1904-05, gave Japan control of southern Sakhalin and recognized Japan's special interest in Manchuria. The Russian Revolution precipitated Japan's Siberian intervention of 1917-22, followed by brief but violent clashes with the more powerful Soviet Union in Manchuria in 1938 and 1939 (Coox, 1977,1985).

Joseph Stalin coveted the Kuriles even before the Pacific War. When importuned by the Allies to fight against Japan, he sought revenge for the Japanese preemptive strike of 1904, the Siberian intervention and Manchurian conflicts. His genius was to portray the Kuriles as Russian territory and insist upon their "return" to the Soviet Union (Haslam, 1993; Rees, 1985; Stephan, 1974). His coup of couching his quest for the strategic chain in the guise of their legitimate return to Russia, and the acceptance of his claim by the Allies, the United States in particular, is one of the wonders of the diplomatic history of the war.

The Cairo Declaration of November 27, 1943, proclaimed that, "The Three Great Allies are fighting this war to restrain and punish the aggression of Japan . . . . Japan will be expelled from all other territories which she has taken by violence and greed" (Jain, 1991, p. 212). In February, 1945, Stalin agreed at Yalta to enter the war against Japan two to three months after the surrender of Germany and the end of the war in Europe.

There is a consensus among historians (Jain, 1991; Nimmo, 1994; Rees, 1985; Stephen, 1974; Swearingen, 1978) that President Franklin D. Roosevelt believed that the Kuriles had been seized by Japanese aggression. Unaware of a Department of State position paper which outlined the history of the Kuriles and recommended that they be retained by Japan (the so-called "Blakeslee Memorandum" of December 28, 1944) Roosevelt agreed that the Kuriles and southern Sakhalin would be "returned " to the Soviet Union.

The Soviets declared war on Japan on August 8, 1945, and invaded the Kuriles on August 18. Japan surrendered to the Allied Powers on September 2, 1945, and the Soviet occupation of the islands was completed on September 5. Within a year Soviet citizens were moving to the islands, Soviet currency replaced Japanese, and all resources, property and businesses were appropriated by the Soviet state. Japanese place names were replaced by Russian names, and on February 25, 1947, the Soviet constitution was amended to annex the entire Kurile Island chain (including the Northern Territories) as part of the Russian Soviet Federated Socialist Republic. During the winter of 1947-48 the last of a total of about 17,000 Japanese residents (most of them from the Northern Territories islands) were expelled from the Kuriles, the greatest number of them settling in Hokkaido (Nimmo, 1994; Rees, 1985). Soviet possession was swift, complete, and unlike the Allied occupation of Japan, permanent. Stalin's victory declaration of September 2, 1945, that "We waited forty years, the people of the old generation, for this day" to avenge the "stain" of 1904-1905 was no idle boast (Haslam, 1993, pp. 7-8). The territorial dispute was born.

In November, 1945, the mayor of Nemuro, the northern Hokkaido city where most of the displaced Japanese from the Kuriles landed, and remain to this day, reported to the Japanese authorities in Tokyo that the Soviets were cutting off communications with and access to the southern Kuriles, traditionally administered as part of Nemuro-gun. Tokyo, ignorant of Yalta, requested help from the Supreme Commander of the Allied Powers (SCAP). SCAP, also unaware of the Yalta agreement (which would become public only on February 11, 1946), requested guidance from Washington. The State Department sent its opinion on the matter to SCAP on November 12,1945, stating that

"In view of the uncertain basis for a claim which would seek to establish that any one of the Kurile Islands was more a part administratively or politically, of Hokkaido, than any other of those islands, the department is of the opinion that it would be well not to raise at this time the question of the boundary between the Kurile Islands and Hokkaido. The question of eventual sovereignty is not involved in this occupation. That question will presumably be dealt with in the peace treaty. . . . If the question is raised by another party, any action should be avoided which commits the United States at this time to any particular boundary line" (Nimmo, 1994, p. 31).

On January 29, 1945, SCAP instructed the Imperial Japanese Government to cease attempts to exercise authority over all but the four main Japanese islands and specified minor islands. The Northern Territories were described as beyond Japanese jurisdiction, with a disclaimer that this in no way indicated ultimate loss of sovereignty. SCAP recognized the Russian occupation of the Kuriles and believed that they would revert to Japanese control once a peace treaty was signed (Nimmo, 1994). Still ignorant of the Yalta grant, SCAP could not foresee that the problem of a peace treaty would be perhaps perennial.

In December, 1945, the mayor of Nemuro forwarded to SCAP a petition of 30,000 signatures of Hokkaido residents calling for the return of the Kuriles. As the Yalta concessions became public knowledge early in 1946, the "Northern Territories Problem" (Hoppo Ryodo Mondai) took shape. The Japanese shifted their focus from the entire Kurile chain to the four islands, which had been home to most of the Japanese residents, and not only historically under Japanese administration from Hokkaido but also never under Russian control. This policy, expressed in the 1946 motion of the Hokkaido Prefectural Assembly calling for the return of Etorofu, Kunashiri, Shikotan and the Habomais (Rees, 1985) endures to the present.

In the 1951 San Francisco Peace Treaty signed by Japan and forty-seven other nations, including the United States, Japan renounced all rights and title to the Kuriles. Both Japan and the United States claimed that permanent Soviet possession was not implied--the Soviet Union did not sign the treaty--and that the final disposition of the territory would be settled as part of the peace treaty between Japan and the Soviet Union. The United States-Japanese Joint Security Treaty signed the day after the peace treaty, along with the Korean and Cold War, kept Japan in the United States camp and hindered any rapprochement with the Russians until 1956.

In the negotiations leading to the Joint Declaration of October, 1956, Japan and Russia were as close to a settlement of the territorial issue and a peace treaty as they have ever been, even since the end of the Cold War and the breakup of the Soviet Union. The new Prime Minister, Ichiro Hatoyama, wanted all of the Kuriles and southern Sakhalin returned, but would settle for Shikotan and the Habomais, home of most of the displaced Japanese and the islands nearest to Hokkaido. Kunashiri and Etorofu, while not essential to peace, could be claimed for historical reasons, leaving the northern Kuriles and southern Sakhalin as bargaining points. Remarkably, the Soviets seemed willing to return Shikotan and the Habomais and a peace settlement was possible in August, 1956 (Jain, 1981). But only for a moment.

The Japanese abruptly demanded Etorofu and Kunashiri, too, and insisted that the northern Kuriles be referred to an international conference for final disposition. Jain (1981) says that Donald Hellman (1962) suggests that this turnaround was due to the merger of the Democratic and Liberal parties in July, with Hatoyama adopting the more uncompromising position of the Liberal Party as part of the deal. Both sides became more intransigent, especially the Soviets, who were stung by preconditions from the losing side (Haslam, 1993).

More significant might be pressure from the new United States Secretary of State, John Foster Dulles, who supported the Japanese claim to the four islands and felt that the Yalta grant was "simply a statement of common purpose by the then heads of the participating powers, and not a final determination by those powers or of any legal effect in transferring territories" (Jain, 1981, p. 233). He refused any territorial concessions to the Soviets and threatened the Japanese that if they failed to pursue their claim to all four islands the United States would annex Okinawa (Nimmo, 1994).

The Japanese and the Russians could agree only to end the state of war and to continue negotiations for a definitive peace treaty. The Soviets promised to return Shikotan and the Habomais upon the signing of a peace treaty, to support Japan's application for membership in the United Nations and to waive war reparations. This is essentially where matters stand at the present. One might contend that only two islands, Kunashiri and Etorofu, prevent the Japanese from agreeing to a definitive peace settlement. If so, why are prospects for a peace treaty not so much more imminent now that the Cold War is over and the Soviet Union has broken up?

Domestic political considerations in Japan and the Russian Federation prevent the realization of what was so near in 1956. The Russian government, beset with almost insurmountable economic, political and social problems, dares not inflame Russian nationalism by "giving away" Russian territory to Japan. The Japanese refuse to budge from their 1956 position. A succession of weak, scandal-ridden and unpopular governments have been reluctant to concede what a strong and popular government might do.

Prospects for a territorial settlement and peace treaty grew with the changes in Soviet domestic politics and foreign policy after Gorbachev's rise to power in 1985. But current studies of those prospects (Hasegawa et al., 1993) take a pessimistic view. The focus of the new political thinking in Russia is on the United States and western Europe; traditional hatred of Japan is undiminished. The election of Boris Yeltsin and the failed coup attempt of August 19-22, 1991, and the dissolution of the Soviet Union, has not affected the traditional pattern of Russo-Japanese relations. In fact, Russian antipathy towards Japan is more potent now that Russian public opinion is a political factor (Haslam, 1993, p. 36).

Yeltsin must heed the patriotic rumblings of the Russian Parliament, which, democratic or not, is very nationalistic (Goncharov & Kutchins, 1993). Public opinion is opposed to any territorial concessions to Japan, as is the governor of the region. The Russian military resist any loss of strategic territory. New elites may control Russian foreign policy, but their perception of basic national interest is the same as that of the old regime (Scalipino, 1993). The unstated assumptions of the Soviet era are now post-perestroika popular pressures. Thus Japan loses with the old and the new regime (Haslam, 1993).

A territorial settlement and peace treaty appeared possible in 1992, after Japan recognized the new Russian Federation and Russia in turn reaffirmed the principles of the 1956 Joint Declaration (Russia to return Shikotan and the Habomais upon conclusion of a treaty and negotiate the fate of Kunashiri and Etorofu). But a prosperous Japan, free of Cold War constraints, instead of recognizing Russian possession of all of the Kuriles save Shikotan and the Habomais, again raised the ante. They would accept Russian administration over the Northern Territories, but Russia must recognize Japan's "residual sovereignty" over all four islands. Russian nationalist sentiment was aroused and has prevented any territorial transfer to this day (Hasegawa, 1993, pp. 430-49).

When Japan states that "law and justice" guide its dealings with the Russian Federation, it means that after the transfer of the territory to Japan, Russian residents will not be summarily removed, as were the Japanese residents in 1945-46, and that "on condition that Japanese sovereignty over Etorofu, Kunashiri, Shikotan and Habomai Islands are recognized, we will be flexible in terms of the timing and modalities of the actual return of the islands" (Japan, Ministry of Foreign Affairs, 1992).

In October, 1993, Yeltsin and Prime Minister Morihiro Hosokawa signed the "Tokyo Declaration." In it they recognized that Russia was the successor of the Soviet Union and that all treaties and agreements continued to be valid. Both pledged to seek a solution of the territorial issue and a peace treaty. To that end they sanctioned a Peace Treaty Working Group which was already engaged in constructive dialogue and working to compile documentation (Japan, Ministry of Foreign Affairs, 1993). Yet a settlement is still remote.

If the Russians will not relinquish territory and the Japanese must accept the return of only Shikotan and the Habomais, the territorial issue may not be the only problem. To the Japanese the end of the Cold War and detente do not apply to East Asia; in their eyes Russia is still a military threat (Mochizuki, 1993).

The Japanese are prisoners of the Cold War. They see themselves as victims of Russian duplicity and opportunism in the final days of the Pacific War and are unable to reassess their Russian policy and the role of the Northern Territories (Hasegawa, 1993). The Northern Territories syndrome, "an affliction akin to a mental block that paralyzes Japan's ability to see and comprehend rationally its own interests, which go beyond a fixation on the Northern Territories," immobilizes them (Hasegawa, 1993).

Japan became a post-war world power without having to confront the Soviet Union. Their Russian trade was (and is) insignificant and their 1951 security treaty allowed the United States to treat with Russia for them. The Northern Territories are not vital to Japan; no Japanese live there and they are not essential to Japan's economy. If they were indispensable the problem would have been solved one way or another, just as the United States was able to conclude an arms control agreement with the Soviets during a period of hostile relations (Hasegawa, 1993).

Russian hostility towards Japan is deep-seated and grounded in the past. So too is Japanese distrust and abhorrence of things Russian. The prewar "enemy image" of the Russians focused on the military and economic rivalry in Manchuria and China. In the post-war era Russia was the seedbed and exporter of communism. Now, with the Cold War past and communism bankrupt, the Japanese view themselves as the victims of a blatant Russian opportunism which cost them part of their homeland (Rozman, 1992, p. 82). Japanese consensus here is complete, and voices of dissent on the question are silent as stones. Russian possession of the Northern Territories keeps alive Japanese memories of the humiliation of defeat, invasion and occupation. Economic strength counts for little as long as their self-image of complete post-war independence hinges on the Northern Territories (Hasegawa, 1993).

Is the Northern Territories issue more symbolic than territorial? Seemingly a bilateral contest over four tiny islands, is it really about Japan's place in a confusing world order precipitated by the end of the Cold War and the breakup of the Soviet Union (Rozman, 1992)? Russia, not Japan, has a history of territorial expansion and loss. Japanese history, in contrast to Russian, is insular and linear. The Russian invasion and occupation of even a tiny portion of this closed world disquiets the Japanese. They might expect the Russians to return the Northern Territories without qualms or concern over national strength or reputation, as did the United States when it returned

Okinawa to Japan (Rozman, 1992).

Symbol or not, the Northern Territories dispute pushes Japan out of step with the United States and western Europe as they forge strong new ties with the former Soviet Union (Hasegawa, 1993). Japan's vision is clouded by the past. The Northern Territories are to them as much a symbol of the "Yalta order" as the Berlin Wall was to the West. The Wall is down and Japan's symbol of the old order must be overturned (Rozman, 1992, p. 307). The Confucian world view stressing hierarchy, harmony and long memory slows the pace of change. The Tokugawa Rank-Order Syndrome of hierarchy and ritualized conduct reinforces the view that Russia is in decline, while Japan, although on the rise, sees its political status lagging behind its economic achievement. Perhaps the Japanese are not motivated by old attitudes and territorial claims, but are implementing their own "new thinking," born not out of desperation--as was Russia's--but out of confidence (Rozman, 1992, pp. 6-11).

Nowhere can one find an optimistic prognosis for a settlement of the territorial issue and conclusion of a peace treaty. There is no indication that either Russia or Japan will give in to the other. Nothing has changed since the end of the war. Russia's economy collapses into chaos and the Federation fights to remain intact; and all the while the democratic movement hears the grumble of old-line communists and strident nationalists. In Japan, one cabinet after another struggles to establish a national consensus and restore confidence in the central government. Neither government enjoys the strong support of the populace. Both the Russian and the Japanese people see any territorial concession as betrayal of the nation, views validated by strong prejudices against the other. Perhaps Foreign Minister Yohei Kono was on the mark when he observed, as recently as January 20, 1995, that "While there is growing breadth in relations between Japan and the Russian Federation, an extremely unnatural situation continues, in which the territorial issue has still not been resolved and in which a peace treaty has not been completed" (Japan, Ministry of Foreign Affairs, 1995). Fifty years and counting.

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Colonial Japan in Micronesia

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The colonial power of Japan strongly influenced the development of Micronesia, a collection of islands lying in the western Pacific Ocean roughly between 130 and 160 degrees east longitude, and from four to fourteen degrees north latitude. The region has experienced four successive colonial administrations: Spain, 1521 to 1899; Germany, 1899 to l914; Japan, 1914 to 1944; and, the United States, 1944 to 1986 and 1994 (Cockrum, 1970). Each of these administrations has left its mark on the islands, but the subject of this paper is the colonial period of Japan with mention of the others only as incidentally important to the central discussion.

Japan's colonial experience in Micronesia bears special noting these days for several reasons. First, Japan made economic use of the islands to a far greater extent than either Spain or Germany had previously. Second, Japan intended to remain in the islands for a very long time, and so imposed her culture and education to a far greater extent than either colonial predecessor (Lockwood, 1554; Peattie, 1988). Japan's colonial presence was an important growth and development period for the Micronesian people, and today many of those living during the colonial period, although now quite elderly, have very warm memories of their former colonial masters, and they can speak Japanese to a remarkable degree (Ballendorf, 1986). Third, Japan's economic influence is strong in the islands today and will undoubtedly become much stronger in the future. It could be that Japan's past colonial presence in Micronesia was but a prelude of a far different, and greater presence in the future.

Early Japanese Presence and Interest

Japan had an interest in Micronesia long before her colonial period there actually began. Aside from the prehistoric contacts, Japan's meaningful modern contact with the islands started around the time of the American Civil War in the 1860's (Hezel & Berg, 1979). At that time, a group of retired samurai formed a company to deal with shells and other ocean resources which could be developed in Micronesia. This company worked for a while and then failed. Occasionally there were other ventures in Micronesia from Japan, and some adventurers also came. A number of small businesses, called mini-shosha, established themselves in Micronesia during the latter part of the nineteenth century (Purcell, 1978). These were individual entrepreneurs who set up retail stores on the beaches of many islands in Micronesia and sold sundry goods to the islanders, who began to become dependent upon outside products (Shuster, 1978).

In the 1890's, a young Japanese, Mori Koben, came to Micronesia and established himself in a trading business in the central Carolines at Truk (Chuuk). He married an island woman, started a family, and prospered in his business when many others failed. When Mori Koben first came to Micronesia, the islands were under Spanish control. Spain traced her claim from the time of Magellan who discovered Guam for the western world in 1521 during the circumnavigation. Spain, however, never developed the region beyond the Marianas and after 1850 experienced determined competition from Germany which had established trading stations and a Protectorate over the Marshall Islands in 1885 (Clyde, 1935). After the Germans took control of the islands, as a result of the Spanish-American War of 1898, they moved to establish trading monopolies for themselves and prohibited other nationals from trading in the area (Hezel & Berg, 1979). At the time, besides the mini-shosha of Japan, there were also Chinese, Australian, and a scattering of other traders in the region. Mori Koben survived these ousters by the Germans and became the largest and most well-known Japanese trader in Micronesia prior to the arrival of Japan as a colonizer.

Besides the trading interests, fishing and shell gathering were important. Trepang, or sea cucumber, a much sought after delicacy, brought a high price in the markets of Japan and China. During this time, a writer by the name of Shiga Shigetaka came and later wrote a book, Nan'yo jiji (Conditions in the South Seas). This book, published in 1887, became very popular, and brought other writers to Micronesia who returned to Japan to write and publish adventure stories of the south seas which fascinated many Japanese. Early images of Micronesia which the Japanese received were adventures and romances, perpetuating the myths of the south seas filled with sleepy lagoons, swaying palm trees, and beautiful people (Peattie, 1988).

During the first decade or the twentieth century, Japan made great strides in its modernization. Japan developed a major merchant marine and shipbuilding industry, with many orders from various parts or the world. Two schools of thought developed within the Japanese Diet. One school, nanshin-ron, held that Japan's future lay in expansion towards the south and into the Pacific Ocean. The other school of thought, hokshin-ron, held that Japan's future lay in expansion toward the west and into China and Russia. Those members of the Diet who subscribed to hokshin-ron, favored the development of a strong army, and saw the future enemies of Japan as being on the Asian land mass. Those members subscribing to nanshin-ron saw the development of a strong navy as being important and perceived the United States as being the future enemy or Japan. Both philosophies were developed as Japan continued to prosper (Myers & Peattie, 1984).

As a result of Japan's victory over China in the Sino-Japanese War of 1895, the island of Taiwan was transferred to Japan. With the victory over Russia in the Russo-Japanese War of 1904-05, Japan gained Manchuria and the southern part of Sakhalin Island. Finally, Korea was added in 1910 (Price, 1944). By these successive steps, Japan had expanded her empire before World War I broke out in 1914. The British, recognizing Japan's strength and importance in the Far East, concluded secret memoranda with her in 1902 and 1905 to help protect British colonies at Singapore and Hong Kong in the event of war (Miwa, 1970).

World War I and the Period between the Wars

When the war broke out in Europe, Great Britain lost no time in enlisting Japan's aid to chase Germany out of the

Pacific. During three weeks in October, 1914, the Imperial Navy swept through all the German centers in the Marshall, Mariana and Caroline Islands and occupied them. Great Britain agreed to support Japanese claims to this region after the war in return for this help and also for providing some further naval assistance in the Mediterranean. These moves infuriated the Americans who suddenly found Japan, an unfriendly power, to be athwart their trade and communications links to the Philippines. When the Treaty of Versailles was signed in 1919, ending World War I, Japan was awarded all the former German lands north of the equator (Spinks, 1948). The United States insisted that Japan administer the islands of Micronesia under the terms of the League of Nations Mandates System (Wood, 1950). Japan was delighted to agree to such an arrangement since it meant that the most powerful nations of the world were recognizing that Japan was capable and strong enough to have mandated responsibility (Inkie,1947).

When Japan moved into Micronesia and captured the islands from the Germans in 1914, it was the Imperial Navy that was in charge. Since Japan was uncertain whether or not she would keep the islands, a naval administration was established under the League of Nations Mandate System. This was an organization within the League which provided for the administration of areas, nations, and countries of the world which were unable to care for themselves, or which were not yet ready to enter the community of independent nations. The Mandate of Micronesia for administration by Japan was insisted upon by President Woodrow Wilson as a way of trying to ensure the non-fortification of the area (Blakeslee, 1937). However, the mandate virtually transferred the islands to Japan, since Micronesians were unable to take their place in the community of nations at that time. The mandates were supervised from the Hague in Holland, but only an annual report was made and no on-site inspections were allowed. In 1920, Japan decided to remain, and a civil government under the Imperial Navy was established, followed by a colonial office branch in 1922, called the Nan'yo-cho (South Seas Bureau). In summary, three general periods of Japanese administration prior to World War II, and four altogether (Wright, 1930) can be designated:

I. Micronesia as war spoil of Japan, 1914-1919;

II. Micronesia under Imperial Naval administration, 1919-1922;

III. Micronesia under the Nan'yo-cho, 1922-1942;

IV. Micronesia under Imperial Naval administration, 1942-1944.

During the early years of the Japanese administration, a number of very useful activities took place which were designed to improve and enhance conditions in Micronesia. Since the Japanese viewed the Micronesian people as uncivilized and inferior people, they believed only continued exposure to Japanese culture could civilize them. Schools and hospitals were built, and staffed with Japanese contract personnel. The school system, called Kogakko (native public school), provided a minimum of three years of school for all Micronesians. Promising students were given an extra two years of work, and later on as conditions continued to improve, two specialized schools were established, one at Saipan in the Marianas, and another at Koror in the Palau Islands. Hospitals were established in each district: Saipan, Yap, Palau, Truk, Ponape, and the Marshalls. Micronesians were trained as teachers' aides and hospital orderlies. Some Micronesians were also trained in legal studies and served as minor judges in local courts. The general development in the islands exceeded what the Spanish and Germans had attempted previously (Yanaihara, 1938).

Under the mandate terms, the administering power was to protect the people and their resources with a view to their becoming self-sufficient and independent in the future. Ensuring that the Micronesians would not be alienated from their land was a primary concern of the mandates system within the League, and for the early years of the Japanese administration, this was adhered to. However, as time passed, and as more and more Micronesians became indebted to the Japanese, there mounted greater pressure on the government in the islands to allow for Japanese land acquisition (Clyde, 1935).

By the mid-1920's there were, essentially, three groups of Japanese in Micronesia: government personnel of the Nan'yo-cho, military advisors, and business people. As these people grew in number, and pressure to acquire land increased, the government instituted a land survey policy which called for the division of land into public and private categories. Micronesian traditional lands which were not developed by the Micronesians themselves were surveyed and classified as public lands. As these public land surveys were completed in the mid to late 1920's, the Nan'yo-cho instituted the first of several homesteading programs which relocated Okinawans and poor farmers from Hokkaido, into a series of farm settlements in Palau. These farm families were brought to Palau and given tools, seeds, and building materials, and then parcels of the land. In the short order they constructed homes, cultivated the soil and produced crops (Ballendorf, 1986).

In general, these poor farmer homesteaders were friendly with the Palauans and intermarried with them. In the meantime, many of the commercial people also intermarried with Palauans, or in some cases, simply took Micronesian mistresses. The Nan'yo-cho insisted that Japanese men could take Micronesian wives, but Japanese women could not take Micronesian husbands. After the homesteading program, a fourth group of Micronesian society was added to the earlier three: farmers and homesteaders. This fourth group was further divided into sub-classes by the Japanese, and this division had the effect of rendering the Micronesians as the lowest members of the social order in Micronesia which was precisely the opposite of the intent of the League of Nations. The sub-classifications looked like this (Ballendorf, 1986):

1. Chinese,
2. Taiwanese,
3. Koreans,
4. Okinawans, and
5. Micronesians.

The Japanese made annual reports to the League at the Hague; however, since there were no on-site inspections in the islands, the League could not check on, prevent, or change what was happening in the Micronesian mandate. Moreover, Japan closed the mandate to outside visits, and prevented the Micronesians from traveling outside their home lands (Wilds, 1952). They, in effect, lowered a bamboo curtain around the islands. This was particularly upsetting to the British who had supported Japan after World War I in her acquisition of the islands. Traders from Austria and New Zealand, as well as from the United States, were prohibited, or severely restricted, from entering the Micronesia. In fact, the Japanese followed the same policy as did the Germans before them: they made an exclusive trading zone for the Japanese. Economically this was understandable, but it soon had the effect of alienating the British (Dingman, 1976).

Koror, Palau, became the capital of the Nan'yo-cho, and twelve governors were appointed during the Japanese colonial period. Saipan became the commercial center as a large sugar industry was developed throughout the Marianas, except Guam which remained an American territory. In Koror, the scarce land soon resulted in the Micronesians being pushed out of the urban areas and having to retreat to rural areas nearby. A variety of businesses grew in Palau that were connected to agriculture and fishing, and then, in the early 1930's, an important phosphate, bauxite, and manganese mining activity grew at Angaur and on Babelthuap. Mining was conducted elsewhere in Micronesia as well (Ehrlich, 1984).

Full employment prevailed in Micronesia. Every Micronesian who wanted a job could have one; however, the economic development was for the Japanese, not the Micronesians. Micronesians were educated to take orders from and to obey the Japanese. They were not educated to become self-sufficient and independent (Fischer, 1953).

The development of the sugar industry was especially noteworthy as an economic development. A young man by the name of Matsue Haruji came to Saipan and worked diligently to establish his business of growing and refining sugar. He had been educated in America at Louisiana State University and then worked for a time for the Spreckles Company in Hawaii. To implement his business, he brought many American machines to the islands. By 1930, Matsue had convinced the government to subsidize a special company for the purpose of development and this was called the Nan'yo Kohatsu Kaisha, or Nam-po Y for short. By the eve of the Pacific War this company's sugar-producing division accounted for some sixty-six percent of all the revenues of Micronesia. A statue of Matsue, nicknamed "the sugar king Y" still stands today at Saipan, and Matsue's heirs and relatives often visit the islands.

In 1933, the Japanese delegation walked out of the League of Nations meetings at The Hague because of the western powers' continuing questions about Japan's performance in Micronesia. The Japanese would simply give the routine, bureaucratic answers to questions which were posed especially by Australia and Great Britain concerning the possible fortifications of the mandates in Micronesia. Then, in 1935, Japan withdrew from the League altogether. In 1937 several military missions came to the islands from Japan to help divide the area into military group sectors, and Japan girded for war in the West.

Truk, the world's largest lagoon and one of the most protected island groups in all of Micronesia, was fitted as a naval base. The U. S. Office of Naval Intelligence had been watching the Japanese in Micronesia for years; by the time the war actually broke out in December, 1941, the Americans had already selected targets and had a partially-plotted strategy for the reduction of Japanese military bases in Micronesia. The Micronesian people, however, were largely unaware of these international tensions of the time. At the start of the Pacific War, the Japanese population in the islands exceeded 62,000, while the total Micronesian population was less than 32,000.

World War II and the Aftermath

In 1942, the Imperial Navy took over the administration of Micronesia once again and began the program of extensive fortifications construction. The Japanese side of the Pacific War was conducted largely from Micronesian bases.

At Truk, the huge Japanese battleship Yamato, the largest in the world, was berthed on several occasions. Micronesia was considered the outer perimeter of the home islands and large amounts of supplies were sent to centers in the Marshalls, Truk, Palau, and Saipan. The Micronesians were used as labor for the Japanese war effort. Charcoal industries were started in each district. Some Micronesians were taken aboard ships to work, and some were taken to other places such as New Guinea to serve the Japanese military.

As the war progressed, and things turned poorly for Japan, American forces began to encroach on Micronesian territory, beginning in the Marshall Islands with the battle for Kwajalein in 1943. In February, 1944, carrier-based planes bombed and strafed Palau, Ponape, Kosrae, Saipan, and Guam. Guam, although still an American territory, had been captured by the Japanese just after the Pearl Harbor attack in December, 1941. No U. S. landings were made in the eastern and central Carolines, but the Marianas and Palau were taken in a series of bloody battles in June, July, September and October, 1944. By January, 1945, the last Japanese garrison surrendered on Fais Island in Yap.

World War II went on in the Pacific until the atom bombs dropped on Hiroshima and Nagasaki in August, 1945, brought all hostilities to an end. The Americans set up a naval administration in the islands, and schools and hospitals were reopened. In 1947, President Harry S. Truman signed a Trusteeship Agreement with the United Nations, and Micronesia was established as a strategic trust.

Conclusion

Japan's presence in Micronesia covered a period of, roughly, thirty years from 1914 to 1944, and during this time, they developed the islands economically to a far greater extent than had any of their colonial predecessors. World War II rendered this colonial experiment a failure, but socially all was not lost. The Palauans, upon whose territory the Japanese capital was established, profited a great deal from the Japanese presence, and many Palauans today credit their energy and modernity to their exposure to the Japanese. Similarly, the Saipanese also credit Japanese examples for their energy and industry.

Today, Japan had returned to Micronesia, but with order forms and credit vouchers. Japan is economically dominant in the area, with China and Taiwan not far behind. American interest has fallen off since the end of the Trusteeship in 1986 and 1994. Guam, where some of the war's fiercest fighting took place, is now known as the Japanese Riviera. And many of today's young Micronesians aspire to learn the Japanese language.

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China and Japan: Diverging Paths

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Twentieth century conflicts between China and Japan do not reflect earlier positive relationships between the two Asian giants. At first their paths often converged with China the dominant influence in language, philosophy, religion, culture, architecture, and technology. In the twentieth century their paths dramatically diverged until the late 1980's and 1990's when China needed Japan's expertise to accommodated its move towards a free market system. Examining the past, considering the present, and forecasting the future may leave a distinct impression that in the twenty-first century, their paths may again diverge to the point that Japan may regret assisting China's move toward more prosperity--a move that could upset the Japan's own goals in international trade and politics.

Prehistorical and Early Historical Influences

While it is controversial when migration occurred, early migrants to Japan possibly remained, adding to its culture. Starting in the fifth century A. D., Chinese research and development impressed Japanese travelers with luxuries enjoyed by elites: palaces, script, roads, dams, a monetary system, and canals (Shanor & Shanor, 1995). The Chinese recorded information about early developments in Japan such as: its organization into tribes with class divisions between farmers and fishermen; its military skills to defend their country against Korean invasion; and its unified government, established in the third century (Reischauer & Jansen, 1995). Among other influences, China left its mark on the Japanese language which today has 2000 Chinese characters that are part of modern written Japanese; there are more words of Chinese origin than Japanese origin in Japan's language today (Reischauer & Jansen).

Confucianism and Buddhism, well entrenched in China by the sixth century A.D., found followers in Japan. Confucius' philosophy about morality and the values of education and ethics, particularly in government, not only influenced Chinese politics but also was introduced into Japanese thought and practice, beginning in the sixth century. Confucianism thrived under the Tokugawa government in the seventeenth-century Japan. Although Confucian influence was diluted under subsequent governments, much of the philosophy persists in both Japan and China today. Buddhism with its roots in India swept through China and from there moved to Japan. Buddhist temples remain accessible to the public while monks go about their daily routine and perform traditional rituals in both countries. Japanese tend to combine Shintoism (the earliest religion in Japan) and Buddhism without contradiction or criticism.

Although they were dissimilar in many ways, imperial and feudal systems were important in the developing political systems in China and Japan. Emperors reigned in each country but under different policies and practices. Japanese emperors enjoyed religious authority through Shintoism and through an inherited right to sit on the throne. Chinese emperors were called sons of heaven, but when they became corrupt or ineffective, they were ousted, and new imperial lines gained control of government. Religious and birth rights were not controlling factors for determining who sat on the throne in China (Shanor & Shanor, 1995; Reischauer & Jansen, 1995). Chinese feudal lords never attained the amount of power accorded feudal lords in Japan with its history of warriors and shoguns.

China's heritage of centralized government and Japan's desire for unity did not lead to the same political and economic outcome in the twentieth century. Neither country encouraged democracy. In the nineteenth century, China, considered the dominant power in Asia, felt superior to the rest of the world while Japan felt considerable pressure from western powers and envisioned a need to make political changes for survival sake. Japan moved toward democracy while retaining the emperor as head of government, but China overthrew the imperial system to install, first a republic, and then a communist government.

The Modern Period

Although the economy, physical resources, and morale of the Japanese people were devastated by World War II, the government was reorganized under a new constitution, ratified under strict supervision of the American occupation military forces. Multiple party elections and constitutionally protected liberties including freedom of expression served as the foundation of the new government. The emperor retained his throne, but lost his claim of state power under the Shinto religion (Reischauer & Jansen, 1995). From the beginning of the post-war era, the Japanese people and their leaders through vision and hard work started toward a path marked with remarkable success.

China abandoned its emperor in 1912 when it established a parliamentary form of government that was eventually headed by General Chiang Kai-shek whose interests and power were centered in urban areas. In the early 1900's, Chinese dominance in Asia quickly receded. With its hard-to-protect borders, mounting dissatisfaction, and natural resources attracting the interest of imperialist nations, China was on the brink of disaster in both the political and economic arenas. By 1935, Mao Tse-tung had attained sufficient power to permit him to work with the leaders of the Republic of China in their efforts to defeat Japan's invasion of the mainland. When the Japanese were routed, the concerted effort was abandoned, and Mao led a powerful revolution that overthrew the General and his party (Shanor & Shanor, 1995). Under the new regime, one-party elections, and punishment for suspected disloyalty, speech that criticized government and its policies, and close governmental control of individual behavior including familial relationships were reported to a world that had little or no influence on Chinese leaders. During the Cultural Revolution in 1966 suspicion of intellectuals led to punishment of politically loyal professors and students, often members of the Communist Party.

While the years after World War II were dedicated to reestablishing stable governments, China's and Japan's political philosophies and governmental structures were poles apart. Based on distrust of capitalism, China turned toward the Soviet Union for resources and advice. In stark contrast Japan entered the western world with gusto. After a cautious beginning, rapid economic recovery astounded and confounded countries whose products and trade policies were challenged by stiff competition.

Japan experienced political tremors throughout the twentieth century. For instance, communist and radical socialist parties attempted to gain political power in the early l920's. In response, government banned the Communist Party in 1924. After the war, communist supporters organized the Socialist Party and won 19% and 26% of the vote in the 1946 and 1947 elections. Following splits in the Socialist Party, a more moderate party, the Democratic Socialist Party, was organized in 1960. The Communist Party backed away from doctrinaire Marxist doctrine. Yet ideological divisions between the communists and socialists remained strong with Marxist enthusiasts among some university faculty.

In 1949, the communists in Japan moved away from Soviet domination and received 10% of the votes in the next election. When the communists again moved toward the Soviet Union and China, votes for party candidates dropped to 1%. They quickly dropped public connection with the two major communist countries and returned to its traditional 10% returns in Japanese elections. Student groups from time to time fought battles in the streets. Eventually movements known as the Zengakuren, Trotskyites, the Red Army and the Nucleus Faction lost popularity (Reischauer & Jansen, 1995). Other major obstacles facing politicians in power were the corruption scandals which have shaken several Japanese governments. A less politically oriented problem was the fear that younger generations had lost respect for its heritage and culture. Copying lifestyles of foreigners might dilute the influence of Japan's centuries-old culture.

Current Directions

After Mao's death, Deng Xiaoping assumed control of the one-party government with a widely publicized movement toward reestablishing relations with the West. Dealing with extreme poverty of the masses, technological backwardness, lack of markets, and deterioration of relationships with the Soviet Union and later Russia, Deng made dramatic changes by authorizing an entirely different kind of market system, one long ridiculed by communist leaders. Among developed countries, China looked to Japan for technology, goods, and advice. Japan responded to Chinese overtures by entering agreements for establishing joint enterprises.

Deng retained long-established principles of stifling civil rights and liberties. An incident that caught world attention was government response with cruel retaliation at Tiananmen Square. With tanks and guns, the Chinese communist dictatorship prevailed in its bloody "patriotic triumph" (Hartling, 1995a). Several thousand students were exiled while others were drafted into the military. By 1996 police and party faithful continued their role as monitors on campuses to make certain that intellectuals did not plant seeds of political unrest. Yet unrest remains in China. University students and professors have risked lives and faced threat of jail by speaking out and by signing petitions that are sent to Jian Zemin, President and General Secretary of the Communist Party and Chairman of the National People's Congress. Nine political activists were arrested Spring, 1995. For example, Wei Jingsheng who openly dissented governmental policies was sentenced to 14 years in prison December 1995 on a charge of subversion ("Reporter Linked to Wei Firm," 1995). In 1995, frail, ninety-year-old Deng remained a powerful political factor in China (Hartling, 1995b). Immediately following Wei's arrest, American interest groups pressured President Clinton to take immediate action in securing the release of the "father of China's democracy movement." At the same time Japan and other Asian countries did not officially comment on the tragedy. Their "heads were down and their lips were sealed," an indication that they were afraid of China and that these countries had apparently split with the West on the protection of human rights. Clinton and his administration ignored pleas to impose economic sanctions on China ("Rights Groups Press U.S. Over Wei's Release," 1995).

Both China and Japan are faced with problems associated with overpopulation. Japanese are free to decide the size of families. Urban couples tend to prefer two children while rural couples have fewer children (Reischauer & Jansen, 1995). China mandated couples to limit families to one child. Exceptions in the one-baby policy are applied to minorities and rural families who may choose to bear a second child. The one-child policy causes difficulties. In China, a son is traditionally more valued. Thus if the first child is a girl, serious choices must be made: destroying the new-born; sending the girl in an orphanage; hiding the birth from authorities with plans to bear another child; or deciding to keep the little girl child. After a child is kept, the solution is either birth control or abortion during subsequent pregnancies. A small delegation of Americans traveling throughout China in December 1995 found that results of the severe policy were strikingly evident. Many little boys who appeared six years and younger were on the streets and in stores and schools. Very few little girls were seen. In Beijing, Guilin, and Quangzhou, only one pregnant woman was observed by members of the group. The delegation talked with Chinese respondents who worried about the future of China under the one-child policy. Later where will young men find wives with so few young women in China? The respondents said that with only one son, parents and both sets of grandparents spoil the little boy who becomes self-centered, usually gets his way, is coddled, and does not learn to share. Thus a generation of single males reared under these conditions most likely will affect the fate of China later when as adults the men assume roles of leaders and followers in the communist country. Fears expressed by Chinese respondents in 1995 are shared by Japanese who feel the same concern about the ever-increasing number of young people reared without siblings.

Chinese priorities are reflected in an extraordinary large number of cranes and construction equipment, modern buildings rising among old deteriorated housing. Within the past ten years, Chinese construction far exceeded that undertaken in other countries. By 1996, if plans go accordingly, European countries, the United States, Singapore, Malaysia, Australia, and New Zealand enterprises will invest in Sino Securities International with an expected 15% to 19% profit after tax return. British and United States bankers will serve on the fund board. One billion American dollars were allocated to build, operate, and transfer construction projects in China ("Sino Securities Moving on China Fund Plan," 1995). A journalist reported: "Accounting for 70 to 80 percent of foreign investment in China, overseas Chinese who were once persecuted for their foreign ties are now wooed by central and local officials across China" (Tefft, 1994). Big business in American and European countries, Japan, and South Korea vie for manufacturing and trade opportunities China offers. The situation can be awkward for Americans. Chinese manufacturers infringe on copyright and patent laws (Tefft, 1995a). After China established stock markets in Shanghai and Shenzhen, the Chinese communist government owned 50% of all company listed shares. Despite a fairly decent beginning, by mid-1995, the two markets listed only 300 firms. Loss of trust was due to, among other things, unwillingness to follow corporate disclosure rules and to submit credible annual reports. Inaccuracy in accounting was another factor (Tefft, 1995b).

Japan has an entirely different record in the free market system. Relying on sophisticated technology Japanese experts improved products developed in foreign countries and in turn became a leader in world trade. Capital is readily available from Japanese citizens who "save more of their income than any other people on the planet" (Barr 1995). Scandals made international news and toppled governments in power. A strong survival instinct played a key role in recoveries. For example, after major fraud was uncovered in Daiwa, Sumitomo initiated steps to merge with Daiwa. A successful merger will make Sumitomo the largest bank in the world ("Sumitomo Moves To Buy Daiwa Branches," 1995). Japan is equally aggressive in other enterprises. Japan's Sony entered a joint venture with China (410 million American dollars) to construct a plant in Shanghai that will manufacture color television sets. The two countries also participate in other joint enterprises elsewhere ("Sony Focuses On TV Venture in Shanghai," 1995). New construction projects destroy valuable farmland, a scarce resource for about 1.2 billion people. Demand for energy has exceeded supply; brown-outs are commonplace. An uneven flow of electricity destroys effectiveness of computers and other technology. The list of obstacles seems endless.

China does not intend to depend entirely on foreign expertise. New research centers, an increase in students enrolled in science and technology courses, and training produced 1.2 million technicians. Of those workers, 445,000 have attended college. About 30,000 types of new technologies were developed by 1995 ("Move to Increase Technology Output," 1995). Cities in China issued policies governing size of population when peasants in droves migrated to urban areas in search of jobs. Certificates proving birth in a city automatically now grant permanent residence, but peasants-turned-laborers may work in a city until the construction project is completed.

Despite denials by government and university respondents in 1995 interviews, China may experience inflation when it assumes control over wealthy Hong Kong in 1997. China must also deal with the Hong Kong population long accustomed to freedom of speech and other rights under British rule. Equally important in challenging communism is interaction between mainland Chinese business men and factory managers with foreign counterparts. Under Deng's economic reforms, Chinese travel for business reasons and/or to enroll in universities overseas. Ordinary Chinese citizens increasingly own television sets, household cellular phones, and computers with e-mail capability. Fax machines also make it possible for individuals to connect with the outside world. Governing a formerly closed society will challenge the most loyal government officials, for on the horizon looms ways that Chinese can absorb new ideas and philosophies.

For centuries the paths of China and Japan for centuries often converged. During the twentieth century, conflict erupted between the two countries and at the conclusion of World War II, diverging political and economic policies led the two countries in different directions. Toward the end of this century, however, their paths based on their own national goals converged again. Japan for profit sake agreed to tutor China through cooperative agreements and exportation of goods and services. To accommodate China's immediate need for consumer goods and capital and to assist in the development of technological expertise Japan, tentatively at first, responded to China's requests. China quickly became a willing student and eager importer. Japan with its economic woes during recent years chose short-range goals based on strong profit motive and on establishment of better relations with its former adversary. China should be stronger economically when joint agreements are fulfilled or terminated. After China completes the first stage of reform and operates new enterprises unaided in a free market system, China with its large pool of cheap labor and natural resources available within its large territory could very well become a major competitor of Japan in the world economy. There are risks within present-day converging paths that very well may abruptly end when national interests clash, and trade and political barriers are re-established between the two Asian giants.

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V

Reports on the Japan Studies Seminar in Japan

Summer, 1995

Report on the 1995 Seminar in Japan: AASCU/CIEE Funded through Fulbright-Hayes

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With news about Japan touching us almost daily, many faculty and students are interested in discussing information about Japan and seeing recent images of the country and its people. Since I received UNO funding to participate in an AASCU Fellowship in Japanese Studies in 1993, I was able to travel to Japan for the AASCU Seminar in Japan in 1995. This paper sets out the scope of the seminar in Japan and provides some evaluation of the seminar.

The Participants

The participants in the seminar in Japan were: Cheryl E. Drout, S.U.N.Y., Fredonia, Psychology; Eva S. George, NCA&T State University, French; Gregory Ference, Salisbury State University, History; Joel Gottlieb, Florida International University, Political Science; Louise Kawada, Massachusetts College of Art, Critical Studies; Celeste Loughman, Westfield State College, English; Chris Jeffries, Jackson State University, Political Science; Walter J. Redmond, Jr., University of the District of Columbia, Sociology; Jin Wang, University of Wisconsin - Stevens Point, Business and Economics; George F. Stine, Millersville University, Sociology and Anthropology; Hui-Chu Ying, University of Akron, Art; and Richard B. Speaker, Jr., University of New Orleans, Curriculum and Instruction. Stephanie Forman Morimura served as Administrative Director of the Seminar and accompanied the group throughout the program. She is Resident Director for CIEE's academic programs in Tokyo, supervising and administering all aspects of program curricula and logistics.

The Program

The program visited three major sites. From July 1-8, we stayed in Niigata at the International University of Japan (IUJ). From July 9-23, we were in Central Tokyo at Waseda Hoshien Guest House, the site of CIEE's Study Center in Tokyo. From July 23-30, we stayed at the Kyoto: Traveler's Inn and had meetings at Notre Dame Women's University.

IUJ is a private graduate school with about 250 students, founded to advance graduate study for Japan's financial-industrial base. It offers extensive English language instruction to a multinational student population which is required to be only 40% Japanese. Because of its international focus, all courses are taught in English. Dr. Bruce Stronach, Dean of the Graduate School of International Relations at IUJ led the sessions and excursions. The sessions covered contemporary Japan, regionalism in Japan, agriculture in rural Japan, local economy and how people live. Excursions included visiting a farm, city hall and local government offices, an auto part factory, Urasa Ski Tourism Corporation, a dam, and dinner in a temple (soba with wild mountain vegetable tempura).

In Tokyo, the program consisted of lectures, visits to government offices and business firms, cultural activities and a home stay. Lectures covered survival Japanese (2 hours), politics (2.5 hrs. with Keikichi Honda, Economic Avisor to the President, Bank of Tokyo), International Relations (1 hr. with Modj-ta-ba Sadria at Chuo University), education (1 hr.), religion (1 hr.), history (2 hrs.), popular culture (3 hrs.); and the Japanese family (2 hrs.). Excursions included visits to: the Prime Minister's Office of Women's Affairs; KEIDANREN, the Japan Federation of Economic Organizations; the American Chamber of Commerce in Japan for Breakfast Meeting with Ambassador Walter Mondale and a Briefing on Current U.S.-Japan Relations; Nissan Automobile Factory at Oppama; GLOCOM (IUJ's Information Resource Think Tank); Sasakawa Foundation Headquarters; and Itochu Corporation. Cultural activities included a visit to Asakusa Bazaar and Temple, the Diet building, Chuo University; Musashi Municipal High School (a Tokyo Public School), a Kabuki Performance at Kabukiza, the Ginza and a home stay. I also was able to visit the Edo-Tokyo Museum, and a local children's festival. During free time I went to Kamakura, Enoshima, and the National Museum.

In Kyoto, sessions covered the following topics: regional contrasts, Shinto and Traditional Culture by Elizabeth Kenney, traditional culture, contemporary "washi" art, and the tea ceremony. Visits included a traditional candy-making factory, a pottery factory, Fushiminari Shrine and a home stay. I also visited the Imperial Palace, Nijo Castle, the Temple of the Silver Pavillion, the Heian Shrine in Kyoto; and the cities of Nara, Tanabe, and Uji, south of Kyoto.

Evaluation

My major goal, as stated in my application, was to "develop considerable additional expertise" through the AASCU Faculty Seminar. The experience in Japan provided a major opportunity for continuing my education related to Japan and to build the perception of my expertise among colleagues and administrators at the University of New Orleans.

The overall organization of the seminar was excellent. Getting all the speakers and visits scheduled into the month we had in Japan was a major accomplishment. There was considerable opportunity to ask questions and to hold follow-up discussions. The idea of getting the group to coalesce at IUJ was an excellent one. Perhaps a final group debriefing would have been a good idea, before leaving Japan; it might have generated some questions for further research which might enhance future faculty projects and communication.

The overall content of the seminar was fair. The lectures were uneven, ranging from excellent to atrocious. Stronach kicked everything off well. Since he is a political scientist, I do not trust his discussion of linguistic matters, but his review of Tokugawa history and its influences on contemporary Japan went well. The interaction improved as we recovered from jet lag; participants began asking some interesting questions. I referred to my electronic copy of the Japanese Constitution several time, realizing that I also needed an electronic copy of the US Constitution and its amendments for easy reference and comparison. We discussed the conformity and the uniformity of the Japanese, but I think that these are dangerous stereotypes which Bruce seems to buy into -- perhaps he should be a little more critical of the traditional Western view of Japan in light of some of the movements for individualism which I have read about in the newspaper, but then possibly these can be viewed as the exceptions which prove the rule. Our first visit was on a rainy afternoon to a nearby farm. The rain dampened this considerably, but I could have listened to the oral patterns of the farmer who spoke to us for hours. His talk outstripped the abilities of our translators.

In Tokyo, the kaleidoscope of activities moved much faster. Two hours of language instruction was of little use, although the instructor used a wide variety of language instruction techniques to keep things moving very well. Asakusa Bazaar and Temple put us into the Tokyo crowds and started familiarizing us with the subway and train systems. The trip to Chuo University showed us that some open spaces still exist not far from downtown Tokyo; Sadria's lecture was exciting, but time didn't allow much depth. Many of the lectures on business and culture retreated into platitudes and stereotypes whenever the questions were a bit challenging.The lectures on family and education were sophomoric; we learned more talking to each other about what we had read since JSI. The visit to Sasakawa Foundation Headquarters suggested many possibilities to explore for future development of more topical and intensive learning about Japan for those who want to go beyond the initial level offered at JSI and with this seminar.

In Kyoto, we had the single best lecture and visit. "Shinto and Traditional Culture" by Elizabeth Kenney was excellent. She provided plenty of detailed information on topics I had only scratched, the right visuals, and an excellent tie in with visit to Fushiminari Shrine.

The first homestay (in Tokyo) enhanced the program; the second (in Kyoto) did not because we were all very tired and needed time for discussion and reflection among ourselves to see what questions we have answered and what needs further investigation. Both homestays allowed me access into areas of Japanese culture which would be difficult in any other circumstance. The high level of English fluency of the husband-and-wife teams made communication easy; even with the least proficient members of the family, I found that I could communicate with only a little work and my dictionary (of course, I have been studying some Japanese since my seminar in San Diego in 1993).

I would like to see future seminars which advance understanding of Japanese culture and language organized around the following topics: 1) A program focusing on contemporary Japan through multimedia and image, maybe with a little language development (both oral and written); 2) A program focusing on the Japanese female and male throughout the ages and in contemporary society; 3) A program focusing on acculturation, schooling and the various views of Japan internationally; 4) A program focusing on Japanese language, contemporary culture and literature (in translation). Overall I would like a stronger academic content -- all of the participants have advanced degrees so the content should be more in tune with high-level graduate work.

Personal Reflections

I was able to benefit from my experiences by expanding my encounters with Japanese culture and with participants interested in Japanese Studies (both in the U.S. and in Japan) and with several Japanese. I believe that many of the contacts will prove to be enduring ones as I continue to study and write. The activities added to my perceptions of Japanese culture as a set of complex phenomena which should not be easily stereotyped. Consensus, conformity, community and collaboration are important aspects of Japanese culture partially because, like any people, the Japanese must work to achieve these ideals. These ideals also force me to reflect on the nature of individualism and diversity in the U.S. and in Japan -- complex issues which need further discussion. I made a presentation at a faculty colloquium during the semester on my experiences with Thematic Teaching and Japan Studies. Several school groups have already asked if I would be available as a resource on Japan for their schools.

I have already begun using slides (I took nearly 1000 during the 4 weeks) and artifacts with undergraduate students at UNO. Students are fascinated by the crowds and the costs. My rolls of film taken in the supermarkets and of drink machines generate many questions; they were worth taking. The range of videos amazes my students; classical Japanese music, animation, comedies, soft rock video, baseball, and TV commercials provide opportunities to see similarities and differences which they hadn't imagined. But I'm beginning to find holes... There's more I need to collect. There's much more I need to learn.

Appendix: Complete Schedule of the AASCU Faculty Development Seminar In Japan, July, 1995

June 30		Departure from Los Angeles (LAX), 12:35 p.m., United #897, check in 10:35 a.m. Arrive Tokyo, Narita, July 1, 4:00 p.m. Transfer to Tokyo Station and to Bullet Train to International University of Japan, Urasa, Niigata Prefecture.
July 1-8		International University of Japan (Niigata)
7/1	9:00 p.m.	arrive IUJ
7/2	10:00 a.m.	Brief Program Orientation
	2:00 p.m.	Walk into Urasa

	6:00 p.m.	Welcome Reception
7/3	9:00 a.m.	“An Overview of Contemporary Japan” - Dean Bruce Stronach
	1:30	Library Tour
	2:00 p.m.	Overview continued
7/4	9:00 a.m.	“Regionalism in Contemporary Japan: The View from Yamatomachi” - Dean Bruce Stronach
	2:00 p.m.	A Look at Yamatomachi
	7:30 p.m.	Party with Language Class
7/5	9:00 a.m.	“Japan as an Agricultural Society ” - Dean Stronach
	p.m.	Farm visit
	7:30 p.m.	Film
7/6		“The Role and Function of Local Government” - Dean Stronach
	1:00 p.m.	Yamatomachi City Hall and Local Government Offices
7/7		“How People Live: Examining the Local Economy” - Dean Stronach
	1:00 p.m.	Factory Visit - JIDECO Niigata Factory (Auto Parts)
	2:30 p.m.	Tourist Industry - Urasa Ski Tourism Corporation (Urasa Ski Resort)
	6:00 p.m.	Dinner Reservation near Temple
7/8	Free	
7/9	Free in a.m.	
	1:45 p.m.	Leave from IUJ for Train Station
	2:23 p.m.	Depart for Tokyo via Bullet Train
	3:52 p.m.	Arrive Tokyo
July 9-23		Tokyo
7/10	9:30 a.m.	Orientation to Tokyo
	10:00 a.m.	Survival Japanese -- Yuriko Suzuki
	2:00 p.m.	Edo-Tokyo Museum Museum closed -- went to Asakusa Bazaar and Temple
7/11	9:30 a.m.	“The Contemporary Japanese Political Scene” -- Professor Kosaku Dairokuno, Meiji University
	1:00 p.m.	Visit to the National Diet Building
	2:30 p.m.	Prime Minister’s Office of Women’s Affairs, “The Status of Women”
7/12	9:30 a.m.	“Japan’s Business and Economy” -- Mr. Keikichi Honda, Economic Avisor to the President, Bank of Tokyo
	1:00 p.m.	To Chuo University, School of Policy Studies

	2:00 p.m.	"Japan's International Relations" -- Dr. Modj-ta-ba Sadria
	4:00 p.m.	Campus Tour
	5:00 p.m.	Reception
7/13	10:30 a.m.	"Education in Japan" — Professor Mitsuhiro Umezu, Keio University
	12:45	Leave for Otemachi
	1:30 p.m.	Visit to KEIDANREN, Japan Federation of Economic Organizations Shopping
7/14	9:00 a.m.	Meet
	10:00 a.m.	Visit to Musashi Municipal High School, a Tokyo Public School
	3:30 p.m.	Group leaves Guest House
	4:15 p.m.	Meet at Kabukiza
	4:30 p.m.	Kabuki Performance at Kabukiza, Ginza
7/15 &16		Free Time
7/17	6:45 a.m.	Meet
	7:45 a.m.	American Chamber of Commerce in Japan Breakfast Meeting, Briefing on Current U.S.-Japan Relations, Ambassador Walter Mondale
	10:30 a.m.	Nissan Automobile Factory Visit
	2:00 p.m.	"Religion in Japan" Professor Umezu
7/18	10:00 a.m.	"Accessing Information on Japan" -- Visit to GLOCOM, IUJ's Information Resource Think Tank
	3:00 p.m.	"Marking the 50th Anniversary of World War II: A Look at Iwo Jima" Professor John Bisazza, Meiji Gakuin University
7/19	10:00 a.m.	Visit to Sasakawa Foundation Headquarters
	7:00 p.m.	Reception in Takadanobaba
7/20	9:30	Visit to Itochu Corporation, "Japan's Trading Companies"
	1:00 p.m.	"Japanese Popular Culture: Imitators or Creators" Professor Bisazza, lecture followed by visit to Ginza Coffee Shops to participate in a "coffee ceremony"
7/21	9:00 a.m.	Bags to Kyoto
	10:00 a.m.	"The Japanese Family" -- Professor Umezu
	3:00 p.m.	Meet Host Families, depart for homestays
7/22		Free Time with Host Families
7/23		Free Time with Host Families
	2:00 p.m.	Transfer to Kyoto via Bullet Train

	4:36 p.m.	Arrive Kyoto
July 23-30		**Kyoto**
7/24	10:00 a.m.	"Regional Contrasts: Kanto and Kansai" — Tetsuzo Abe, Professor, Notre Dame Women's University
	1:00 p.m.	Contemporary Art: The use of *washi* -- Kaname Arase, *Washi* artist
	3:00 p.m.	Traditional Japanese Sweets Factory - Tsuruya Yoshinobu
7/25	9:30 a.m.	"Shinto and Traditional Culture" -- Elizabeth Kenney, Associate Professor, Kansai Foreign Language University Visit to Fushiminari Shrine
7/26	10:00 a.m.	"The Cult of Tea"
	11:00 a.m.	Tea Ceremony
	p.m.	Visit to Pottery Factory
7/27		Free Time to explore Kyoto, Nara, Osaka or Kobe
7/28		Free Time to explore
	4:00 p.m.	Meet host families, depart for homestay
7/29		Free Time with host families
7/30	2:00 p.m.	Return to Hotel -- Farewell Dinner
7/31	1:46 p.m.	Depart Kyoto for Kansai International Airport
July 31		Depart Kyoto for Kansai International Airport, depart 4:50 p.m., United #818. Arrive LA 11:25 a.m. (July 31).

Impressions on a Japan Studies Faculty Development Seminar, Summer, 1995

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If ever you want to set aside jet lag and stereotypes about Japan in one swift blow, I suggest then that your trip to Japan begin in Niigata at the International University of Japan with Bruce Stronach, Dean of Students, as your guide. My first afternoon in Japan featured a "walk" up a mountain path in the Dewa mountains surrounding the campus. Later (when enough oxygen had returned to my brain), I would dub this the "Stronach Sonic Tour," for Bruce with his lanky, six-foot plus frame tended more to sprint than to stroll, and I as a newcomer to a new land was hell-bent on keeping up. And up it was we went, finding our way through a fairly densely forested area, picking over rocks slick with the soft rain that seemed perpetually to fall, trying not to slide on the muddy areas that almost seemed a part of the heavy humid air. Welcome to Japan and its Alpine rain forest on the vertical--and welcome to the land of paradox that counters every stereotype. The Dewa mountains may not be the Alps or the Sierra Nevadas, but they possess a sizable, palpable ruggedness that disabuses you quickly of any diminutive notions of Japan as an island with flat terrain interrupted only by Mt. Fuji, rising on cue like some photo op.

The mountains contrast sharply with the rice paddies and vegetable gardens being cultivated at their base. Here in carefully terraced geometrics of different shades of green, we saw the brilliant green of the stalky young rice plants, the darker colorations of squash, or beans, lettuce, daikon, lotus, punctuated by the brightness of daisies, zinnias, hollyhocks. Farmers in coolie hats and rain gear woven of straw were often seen tending their fields, a retro-image of postcard Japan. And beyond this the lush green conifers were rising up on the mountain side in the humid air--in a region that gets between twelve and eighteen feet of snow per winter. Looking upward I saw the tracery of ski runs on the mountain slopes, as though Chrysto had been let loose to practice environmental sumi.

I admit a part of me had written off the week spent in Niigata as a sort of holding pattern while jet lag and strangeness wore off. But, in retrospect, I realize that Niigata exemplifies the heart and soul of Japan, recalling traditions and ritual patterns that go back centuries, while employing technology that is very much of this century. The coolie hats are a part of the landscape, but talk to a farmer (as we did), and you will learn about his use of very modern agricultural technologies to produce higher yields. Many people still use bicycles as a form of transportation, but down the road you will find an auto parts factory that--like the Oppoma Nissan factory near Tokyo (another site on the tour)--uses robotics and other highly advanced technologies.

Education is important here too, and this area is proud of its magnet high school. But beyond all these advancements, what I recall most clearly and urgently is what I term "the spirit of the place:" the local pride in the rice, celebrated as the best rice in Japan; the Shinto shrines appearing with nonchalance along a mountain path or near a rice-paddy, their stone image bedecked with some humble offering of orange or apple; the quietness of the air surrounding the shrine where we went one evening for soba and mountain vegetables; the earthy strength and health I saw in some of the faces of the villagers that I looked at closely; and, finally, the innocence. In this community, locks on doors were prudent conveniences, but not necessities, and "Aum" was a news item, a monstrous syllable, but not a fact of life. So, after a week in this mountain-rimmed idyll, it was on to Tokyo bright lights, big city--where, we all suspected, the real culture shock was about to set.

Travel shares a great deal with the birthing process: the womb of boat or jet or train, the long tunneled routes, the emergence into new territory--and, not least of all, the fatigue. After bullet trains and subways and a walk that with luggage seemed long, we arrived at the Waseda (Don't tell Arthur Fromer about this one) Guest House. Literally minutes later we were on our way out again trekking along Waseda Avenue toward a restaurant near the next subway stop, Takadanobaba--a name that still strikes me as somehow more African that Asian, but decidedly exotic. Our guide throughout the entire trip but especially in Tokyo and Kyoto was Stephanie Morimura: indefatigable, knowledgeable, generous, the kaname (rivet) in the fan of our Japanese experience. On the way to the restaurant, two general impressions struck me, impressions that would take on the greater weight of formative concepts over the next three weeks. First of all, as I took in the street images--movie posters, neon signs, ads for the latest skin cream or shampoo, I was startled by the Caucasian features of many of the men and women in the ads: the rounded eyes of barely determinate brown, lighter skin tones, hair bleached to a golden, henna-toned chestnut. As a feminist, I was only too aware of how media representations constructed notions of ideal feminine beauty, often to the detriment of women's health and self-esteem. To find the same insidious constructions working transracially was both shocking and ironic, given the number of ads in the United States that now feature Asians.

My second "first impression" was a tremendous sense of déjà-vu as though I had walked down the same street sometime before in my life. All this was puzzling, disconcerting until I figured out the analog: Tokyo was a lot like Paris! Many sections of Paris have the same small bookstores, clothing boutiques, dry goods stores, neighborhood restaurants of different national cuisines. Waseda even had its own model gun store, a quirky rather un-Parisian touch.

The French influence was, in fact, to become a kind of leit-motif over the course of the trip. At Chuo University after his lecture on politics and culture relations, we chatted with Professor Sadria in a mixture of French and English, and later, at Notre Dame University for Women, we listened to Professor Abe, whose English came through a strong filter of French-inflected nuance. While in Tokyo, we stopped along the elegant Omotesando, deliberately modeled after the Champs Elysees and complete with a Dome-inspired cafe. If imitation is the sincerest form of flattery, then the

Japanese with a parodic sense of economics flatter with a vengeance. They up the ante on a sandwich jambon to ten dollars and serve coffee in their newly chic cafes for eight to twelve dollars for the demitasse. In all areas, the Japanese have exceeded the limits of Gallic préciosité making the price of the ordinary a difficult reach ($2.50 for an apple) and the more unusual or specialty item rarely affordable.

And so, in sum, my culture shock did not derive so much from difference as from an unanticipated sameness with what I had brought with me from my own culture. As I was to observe over the next few weeks, western influences were not only evident-- but, more accurately, epidemic in Japanese culture. Possibly as a counter-intuitive response to recollections of the U.S. Occupation, the Japanese have adopted the policy of "to assimilate is to conquer." And assimilate they do--only in a somewhat time-warp fashion. They play American music of the 'forties, venture into the fifties and sixties with Chuck Berry, Dion, the Eisely Brothers, and the King, enshrine Marilyn Monroe, deploy Madonna as a handy substitute, and develop certain merchandise temples around Harajuku to honor the Beatles and Coca-Cola. No self-respecting Tokyo teenager would go through adolescence without a handful of American Tee-shirts and baseball caps, advertising the Chicago Cubs, Calvin Klein, Nine-Inch Nails, or what have you. From what I can see, Japanese housewives need to know English in order to go shopping at the supermarket; and Japanese women, in general, or the "office girls," well-heeled (and often high-heeled), go about sporting DNKY, Salvatore Ferragamo, Hermes, and enough Louis Vuitton handbags to make me glad that those little gold "V's" weren't from the hide of some endangered species. Japanese TV programs have a kind of kitschy-cuteness about them that one wishes were self-parodic in their hyped enthusiasm. The Japanese, alas, have yet to discover "cool." But, after all, this is a country that has bought into the idea that pizza must be served up with tabasco sauce.

As for vices, everyone smokes, everywhere; I have never breathed in more second-hand smoke. Apparently, too, a good deal of alcohol is consumed. In the mornings along Waseda, crates upon crates of empty Sapporo or Asahi or Suntory bottles would appear curbside. At nightfall, the subways exuded the sweetish stale tinge of alcoholic breath, the red-eyed patrons clinging to the hand-supports, half-sleeping yet still managing to wake up for their stop. This ability to sleep in precise intervals, by the way, is shared among the entire Tokyo population day or night. The phenomenon might be studied as a way of conserving human energy. In fact, though, one senses in Tokyo a frenetic, yet fatigued expenditure of diminishing energy--the weariness of a people tiring of the treadmill of progress and beginning to ask deeper (less survival dictated) questions about meaning in their lives. All this is to say that Japan is on a profound level becoming more westernized as it pursues a more individuated consciousness--and it is beginning to emerge out of its own adolescence--with the oh-so-typical vices of smoking and drinking--as it turns inward and examines its own self-awareness, or so I would like to think.

As for high tech, here too in ways that surprised me, the Japanese defied stereotypes and seemed a bit behind the times. There in Mitsubishi land the TV reception came through with shadows, like some faint ironic ghost. Domestic appliances also lag behind the U.S. in efficiency. Perhaps because of space considerations, only one of the three households I visited in Japan owned a dishwasher. Typically too, laundry is hung up to dry on wash lines, and dryers can be small and very slow. The most surprising tech-lag, though, was in the area of computers and their application. The Japanese are proud of their computer facilities, and on visits to Chuo University in Tokyo or Notre Dame University in Kyoto, the supposed highlight of the tour was the obligatory survey of the computer rooms. At a high school in Tokyo, however, they were only beginning to use language lab facilities and computers in their instruction. On a visit to GLOCOM, we were told the interesting story of how the earthquake disaster at Kobe pushed ahead computer use in Japan. Prior to Kobe, the director explained, the Japanese were not accustomed to using the Internet--or even computers. Throughout the quake and its aftermath, however, students began publishing a Home Page to describe the damage, list the names of the deceased, and indicate what supplies were needed in different areas affected by the quake. Many Japanese began to turn to the Internet to augment the slow or inadequate information supplied by the government.

As a lighter note to this issue of technology, the Japanese have managed to apply low-end technology--a conveyor belt--to high-class cuisine sushi (if that is an applicable term to Japanese "cookery." The principle is simple and very tourist friendly. Upon entering the sushi bar, you sit down somewhere along the sushi-laden belt, grab what you like, eat, then count up your price-coded dishes, pay--and you're out the door. Richard Speaker and I became experienced aficionados of this ultimate form of fast food.

The last week of our Japan stay was spent in Kyoto: hot, humid, culturally magnificent. If Tokyo was like Paris, then Kyoto was Florence in its extraordinary richness of artistic treasures. Contrary to our anticipation, Kyoto was a larger city than we had imagined, less accessible by public transport, and possibly more expensive than Tokyo. My memories of Kyoto are more fragmented, less thematic; but I recall, for example, a lecture and visit to the Inari Shrine, beautiful pottery, gracious candy makers, the finely wrought expressions on the puppets' faces at Bunraku in Osaka, the seated figurine of Murasaki Shikibu where she wrote The Tale of Genji, the placid tranquility at Ryonji, the neon bustle of the Gion area after dark, with the fleeting sight of a geisha's face, strikingly pale, framed in the window of a darkened limo, aggressively, silently defiant as she returned my gaze in her artificed maquillage.

One of the most significant experiences, though, occurred during my homestay visit in Kyoto. On the second evening the family took me to a neighborhood party where both Americans living in Kyoto and Japanese were gathered. The host was Dr. Hosoya of Kyoto University in policy studies, who was extremely familiar with the work of Al Coox and pronounced him a "shogun." This was a highlight, of course, but what most impressed me was something much quieter. My host family had brought along their 12-year-old daughter and 19-year-old son, both of whom seemed to have no objections to going to a party with their parents. The older brother, along with other young adults at the party, also seemed quite open to being with his kid sister and, in fact, interacted with her throughout the entire evening. By and large the Japanese adolescents I did meet were without exception disingenuous, extremely unaffected and yet still poised. Their culture had not pressured them into growing up too quickly. As the principal of a Tokyo high school told us, truancy and tardiness were the major discipline problems he faced.

I also witnessed in both my homestays fathers who were especially caring and solicitous of their children. In the first home, the father was the principal of an elementary school, and he readily admitted that neither of his daughters (13 and 19) especially liked school. Instead of reading this situation as a compromise of his standards, even his career, he seemed merely to accept his own observation as a statement of fact and blithely dubbed his younger daughter "a festival girl," since she enjoyed very much taking part in the outside activities at festival time. In both Kyoto and Tokyo, the stereotype of the absent father or the stern taskmaster never presented itself, and instead I saw caring, acceptance and love.

In sum, it should not have surprised me that Japan, despite its ethnic homogeneity, was so paradoxical and difficult to define. Complex entities resist categorization, and Japan is a land that mixes Noh and Manga, politeness and pornography, the timeless and the impermanent, like the shrine at Ise that is rebuilt every twenty years. The only certain thing that can be said of Japan is that it is in a process of constant Heraclitean flux, it is truly "postmodern;" and if I were to return to Japan five years from now, I would not see the same country. My deepest hope, as a foreigner, an outside observer, is that Japan in its embrace of the modern will not lose its Japaneseness or that special unreflective pure innocence (and strength) I found so apparent in the more rural Niigata and in Japan's children.

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